

From: Philip Hinchcliffe, Producer, Doctor Who
Room No. & Building: 505 Union **Tel. Ext.:** **date:** 10.11.76
Subject: TERRANCE DICKS
To: A.H.Cop. c.c. Org.Serials

Further to our conversation I would like you to reach an agreement with Harvey Unna for the work Terrance Dicks has completed for 2 x 50' Doctor Who Specials originally scheduled for Christmas, which have now been cancelled. Terrance spent in all one week researching, viewing, and having meetings on the project. (I enclose a copy of some of his notes.)

You indicated you thought a fee of _____ would be fair and I would be very happy with this. It should be debited to expenditure no. 02347/0615.

Philip Hinchcliffe
.....
Philip Hinchcliffe

11 NOV 1976

PRESENTATION

The intention is to open with a montage of available material from the television programmes of 1963 .

'Then, on November 23rd , a new character appeared on the screen....'

Titles and opening music from first 'Doctor Who episode.'

At this point we will go into specially shot film of Tom Baker at the Blackpool 'Doctor Who ' Exhibition, surrounded by appropriate monsters. In costume and in character as the Doctor, he will introduce the rest of the programme....

'In my younger days, I used to be a much older man -at least for a time....'

Into the extract from serial A - see earlier notes.

Tom Baker will narrate the rest of the programme, mostly as voice-over, although sometimes we shall cut back to him in vision.'

This technique will be used throughout the first, i.e. Hartnell and Pertwee programme. The more limited nature of the material available probably means that a fairly straightforward narration of the Doctor's adventures will be necessary.

In the second programme it will be possible to be more flexible illustrating various recurring 'Themes' in the programmes, such as the terror of the heroine, and the Doctor's recurrent struggles with complex machinery.

However, any temptation to 'send up ' the material should be resisted. Most of our viewers, particularly the younger ones, take the programme very seriously indeed!

DOCTOR WHO DOCUMENTARY

Summary of recommended available material

Serial

William Harnell

- A Episode one of the first-ever Doctor Who serial. We would see the opening titles, the TARDIS and a scene in which Ian and Barbara discuss their strange new pupil, Susan. They follow her home, force their way into the TARDIS. The TARDIS takes off accidentally and they begin their travels.
- K Dalek Invasion. The Daleks have invaded London. We see a sequence in which they hunt the Doctor and his companions through the ruined city.
- M The Doctor and his companions attend a Roman banquet, eating the strange exotic foods of the time.
- N The Zarbi. The Doctor and his companions are taken captive by giant ants and driven into the lair of the super-brain that rules them.
- P The Crusaders. King Richard the Lionheart announces his plan to marry his sister to Saladin's brother. The Doctor quarrels with a warlike knight who is opposed to this peace move.
- Q. The Space Museum. The Doctor and his companions land in the TARDIS on a mysterious planet, which seems to be a graveyard of wrecked space ships. They enter a mysterious which turns out to be a kind of Space Museum. Among the exhibits they see a Dalek, the TARDIS and preserved versions of themselves !
- S The Meddling Monk. The Doctor and Vicki discover a stowaway in the TARDIS, Stephen a space ship pilot encountered on their last adventure. (Stephen is played by Peter Purves, now famous through 'Blue Peter' . A mysterious cowed figure lurks outside the TARDIS . The Doctor visits a nearby monastery. Despite the fact that they are in the England of the eleventh century, he discovers that the chanting of the choir of monks is provided by a gramophone. The Meddling monk appears and traps the Doctor.

Patrick Troughton

HH The Cyberman are attacking a moonbase. The Doctor disposes of them by using the Gravitron, which cuts off the moon's gravity and sends the Cyberman floating off into space.

LL Evil of the Daleks. The Doctor encounters the Daleks again, this time in Victorian London.

QQ Web of Fear The TARDIS lands in the London underground. The Doctor, Victoria and Jamie emerge and run into the Yeti, the monsters from the previous serial 'The Abominable Snowmen'. They see one of the Yetis using a mysterious cobweb-gun.

SS The Wheel in Space. The Doctor sets an electrical trap to dispose of an attacking Cyberman. Zoe stows away in the TARDIS, to become a new companion for the Doctor and Jamie.

TT The Dominators. The Doctor and Jamie battle with the Quarks, tiny but deadly robot servants of the cruel Dominators.

XX Seeds of Death Jamie struggles with an Ice Warrior, which later wrecks the controls of the Weather Control Bureau. The Doctor is trapped in billowing clouds of deadly fungus.

ZZ The War Games The Doctor is recaptured by his own race, the Time Lords, and put on trial. Sadly he says goodbye to Jamie and Zoe, who are returned to their own lives at the point where they met him. The Doctor is sentenced to be exiled on the planet Earth.

JON PERTWEE

At this point Doctor Who went into colour, and there is now a much greater choice of material. However since much of it is on videotape it is proposed to pre-select extracts from the scripts before viewing them.

Broadly speaking, we would take up the story with the Doctor's arrival on Earth, his making contact with UNIT and his involvement in the Auton Invasion. We shall follow the course of his adventures, introduce his evil opponent The Master, and such new monsters as the Silurians and Sea Devils, as well as re-encounters with the Daleks.

This section will end with the 'Planet of the Spiders' story, in which the Doctor's body is so badly damaged by alien radiation that he is forced to change his appearance yet again.

TOM BAKER

The section will open with the Doctor's recovery and show him establishing himself in his new personality. We see him tackling the first opponent of his new incarnation, the Giant Robot. We continue through the adventures of this period, and possibly end by trailing the opening show of next season.

SLOL

WILLIAM HARTNELL 1963 - 1966

CONTACT AT ENTERPRISES - PAM NASH
VH 374

Ent.

Film
Lib

Foreign
Version

A	N	23.11.63	✓ AN UNEARTHLY CHILD *	TELECORDING POOR QUALITY	16 mm CO	ARABIC
		30.11.63	THE CAVE OF SKULLS		16 mm CO	=
		7.12.63	FOREST OF FEAR		16 mm CO	=
		14.12.63	FIREMAKER		16 mm CO	=
B	N	21.12.63	DEAD PLANET			=
		28.12.63	THE SURVIVORS			=
		4.1.64	THE ESCAPE			=
		11.1.64	THE AMBUSH			=
		18.1.64	THE EXPEDITION			=
		25.1.64	THE ORDEAL			=
		1.2.64	THE RESCUE	ARABIC		=
C		8.2.64	EDGE OF DESTRUCTION			=
		15.2.64	BRINK OF DISASTER			=
D		22.2.64	THE ROOF OF THE WORLD			
		29.2.64	THE SINGING SANDS			
		7.3.64	FIVE HUNDRED EYES			
		14.3.64	THE WALL OF LIES			
		21.3.64	RIDER FROM SHANG-TU			
		28.3.64	MIGHTY KUBLAIN KHAN			
		4.4.64	ASSASSIN AT PEKING			
E		11.4.64	SEA OF DEATH			ARABIC
		18.4.64	VELVET WEB			=
		25.4.64	SCREAMING JUNGLE			=
		2.5.64	SNOWS OF TERROR			=
		9.5.64	SENTENCE OF DEATH			=
		16.5.64	KEY OF MARINUS			=

			Ent.	Film Lib.	Foreign Version
F	23.5.64	TEMPLE OF EVIL			ARABIC
	30.5.64	WARRIORS OF DEATH			"
	6.6.64	BRIDGE OF SACRAFICE			"
	13.6.64	DAY OF DARKNESS			"
G	20.6.64	STRANGERS IN SPACE			"
	27.6.64	THE UNWILLING WARRIOR			"
	11.7.64	HIDDEN DANGER			"
	18.7.64	A RACE AGAINST DEATH			"
	25.7.64	KIDNAP			"
	1.8.64	A DESPERATE VENTURE			"
H	8.8.64	LAND OF FEAR			
	15.8.64	GUESTS OF MME. GUILLOTINE			
	22.8.64	CHANGE OF IDENTITY			
	29.8.64	THE TYRANT OF FRANCE			
	5.9.64	A BARGAIN OF NECESSITY			
	12.9.64	PRISONERS OF CONCIERGERIE			
	Y Y				
T	31.10.64	PLANET OF THE GIANTS			ARABIC
	7.11.64	DANGEROUS JOURNEY			"
	14.11.64	CRISIS			"
K	21.11.64	✓ WORLD'S END *			"
N	28.11.64	✓ THE DALEKS *			"
	5.12.64	✓ DAY OF RECKONING *			"
order	12.12.64	✓ THE END OF TOMORROW *			"
N	19.12.64	✓ THE WAKING ALLY		35 CO NO	5p+ARABIC 6mm FL
order	26.12.64	✓ FLASHPOINT *			ARABIC

			Ent.	Film Lib.	Foreign Version
L	2.1.65	THE POWERFUL ENEMY			ARABIC
N	9.1.65	DESPERATE MEASURES			=
M	16.1.65	THE SLAVE TRADERS	BAD - NO		
	23.1.65	ALL ROADS LEAD TO ROME			
	30.1.65	CONSPIRACY			
	6.2.65	INFERNO			
N	13.2.65	✓ THE WEB PLANET	TR		SPANISH
N	20.2.65	✓ THE ZARBI	TR		=
	27.2.65	✓ ESCAPE TO DANGER	TR		=
	6.3.65	✓ CRATER OF NEEDLES	TR		=
	13.3.65	✓ INVASION	TR		=
	20.3.65	✓ THE CENTRE	VERY BAD - PANTO!		=
P	27.3.65	THE LION			
	3.4.65	KNIGHT OF JAFFA			
	10.4.65	WHEEL OF FORTUNE		VERY BAD	
	17.4.65	WARLORDS			
Q	24.4.65	THE SPACE MUSEUM	BORING, CHEAP		
N	1.5.65	THE DIMENSIONS OF TIME	TR B+W TR NEW		
	8.5.65	THE SEARCH	TR	16 mag. → 16 mag. Spanish	
	15.5.65	THE FINAL PHASE	TR		
R	N 22.5.65	✓ THE EXECUTIONERS	TR NO PRINT	NO NEG	
	N 29.5.65	✓ THE DEATH OF TIME	TR		
	5.6.65	✓ FLIGHT THROUGH ETERNITY	TR		
	12.6.65	✓ JOURNEY INTO TERROR	TR		
N	19.6.65	✓ THE DEATH OF DR. WHO	TR		
	26.6.65	✓ THE PLANET OF DECISION	TR		

Ent.

Film
Lib.Foreign
Version

S	3.7.65	THE WATCHER	TR		
	10.7.65	THE MEDDLING MONK	TR NO		
	17.7.65	A BATTLE OF WITS	TR NO		
	24.7.65	CHECKMATE	TR Shushy Tardor		
T	N 11.9.65	✓ FOUR HUNDRED DAWNS *	TR NO NECH CRISP	KB	
order	N 18.9.65	✓ TRAP OF STEEL *	TR NO PRINT	NO NGC	
	25.9.65	✓ AIR LOCK *	TR		
	2.10.65	THE EXPLODING PLANET *	TR		
T/A	9.10.65	MISSION TO THE UNKNOWN			
U	16.10.65	TEMPLE OF SECRETS			
	23.10.65	SMALL PROPHET, QUICK RETURN			
	30.10.65	DEATH OF A SPY			
	6.11.65	HORSE OF DESTRUCTION			
V	13.11.65	THE NIGHTMARE BEGINS			
	20.11.65	DAY OF ARMAGEDDON		Film Segs. only	
	27.11.65	DEVIL'S PLANET			
	4.12.65	✓ THE TRAITORS *		lost	
	11.12.65	COUNTER-PLOT			
	18.12.65	CORONAS OF THE SUN			
	25.12.65	FEAST OF STEVEN			
	1.1.66	VOLCANO			
	8.1.66	GOLDEN DEATH			
	15.1.66	ESCAPE SWITCH			
	22.1.66	ABANDONED PLANET			
	29.1.66	DESTRUCTION OF TIME			

			Ent.	Film Lib.	Foreign Version
W	5.2.66	WAR OF GOD			
	12.2.66	THE SEA BEGGAR			
	19.2.66	PRIEST OF DEATH			
	26.2.66	BELL OF DOOM			
X	5.3.66	THE STEEL SKY			
	12.3.66	THE PLAGUE			
	19.3.66	THE RETURN			
	26.3.66	THE BOMB			
	2.4.66	THE CELESTIAL TOYROOM			
	9.4.66	THE HALL OF DOLLS			
	16.4.66	THE DANCING FLOOR			
	23.4.66	THE FINAL TEST			
	30.4.66	A HOLIDAY FOR THE DOCTOR			
	7.5.66	DON'T SHOOT THE PIANIST			
	14.5.66	JOHNNY RINGO			
	order 21.5.66 ✓	THE O.K. CORRAL *			35 mm neg
	28.5.66	1. THE SAVAGES			
	4.6.66	2. "			
	11.6.66	3. "			
	18.6.66	4. "			
BB	25.6.66	1. THE WAR MACHINES			
	2.7.66	2. "			
	9.7.66	3. "			
	15.7.66	4. "			

			Ent.	Film Lib.	Foreign Version
CC	10.9.66	1. THE SMUGGLERS			
	17.9.66	2. "			
	24.9.66	3. "			
	1.10.66	4. "			
DD	8.10.66	1. THE TENTH PLANET			
N	15.10.66	2. "	*		
	22.10.66	3. "			
N	29.10.66	4. "	*		
	30.12.72	1. THE THREE DOCTORS			
	6.1.73	2. "			
	13.1.73	3. "			
	20.1.73	4. "			
Number of Stories 29			Total Number of Stories 29		
Number of Episodes 138			Total Number of Episodes 138		
<u>PATRICK TROUGHTON 1966 - 1969</u>					
EE	5.11.66	1. THE POWER OF THE DALEKS*			
	12.11.66	2. "			
	19.11.66	3. "			
	26.11.66	4. "			
	3.12.66	5. "			
	10.12.66	6. "			
FF	17.12.66	1. THE HIGHLANDERS			
	24.12.66	2. "			
	31.12.66	3. "			
	7.1.67	4. "			

			Ent.	Film Lib.	Foreign Version
GG	14.1.67	1. THE UNDERWATER MENACE			
	21.1.67	2. "			
	28.1.67	3. "			
	4.2.67	4. "			
HH	11.2.67	1. THE MOONBASE			
	18.2.67	2. "			
	25.2.67	3. "			
	4.3.67	4. "	OK.		
J	11.3.67	1. THE MACRA TERROR			
	18.3.67	2. "			
	25.3.67	3. "			
	1.4.67	4. "			
KK	8.4.67 ✓	1. THE FACELESS ONES *		16m C One	
	15.4.67	2. "			
	22.4.67	3. "			
	29.4.67	4. "			
	6.5.67	5. "			
	13.5.67	6. "			
LL	20.5.67	1. THE EVIL OF THE DALEKS			
	27.5.67	2. "			
	3.6.67	3. "			
	10.6.67	4. "			
	17.6.67	5. "			
	24.6.67	6. "			
	1.7.67	7. "			

			Ent.	Film Lib.	Foreign Version
MM	2.9.67	1. THE TOMB OF THE CYBERMEN			
	9.9.67	2. "			
	16.9.67	3. "			
	23.9.67	4. "			
NN	30.9.67	1. THE ABOMINABLE SNOWMEN			
	7.10.67	2. "			
	14.10.67	3. "			
	21.10.67	4. "			
	28.10.67	5. "			
	4.11.67	6. "			
OO	11.11.67	1. THE ICE WARRIORS			
	18.11.67	2. "			
	25.11.67	3. "			
	2.12.67	4. "			
	9.12.67	5. "			
	16.12.67	6. "			
PP	23.12.67	1. THE ENEMY OF THE WORLD			
	30.12.67	2. "			
	6.1.68	3. "	NO	16 CO	
	13.1.68	4. "			
	20.1.68	5. "			
	27.1.68	6. "			
QQ	3.2.68	1. THE WEB OF FEAR	NO (YETTI)		
	10.2.68	2. "			
	17.2.68	3. "			
	24.2.68	4. "			

			Ent.	Film Lib.	Foreign Version
QQ	2.3.68	5. THE WEB OF FEAR			
	9.3.68	6. "			
RR	16.3.68	1. FURY FROM THE DEEP			
	23.3.68	2. "			
	30.3.68	3. "			
	6.4.68	4. "			
	13.4.68	5. "			
	20.4.68	6. "			
	27.4.68	1. THE WHEEL IN SPACE			
	4.5.68	2. "			
	11.5.68	3. "			
	18.5.68	4. "			
	25.5.68	5. "			
	1.6.68 ✓	6. " ✱		35 comopt	
TT	10.8.68	1. THE DOMINATORS			
	17.8.68	2. "			
	24.8.68 ✓	3. " ✱	Te TR	3560	
	31.8.68	4. "	TR		
	7.9.68	5. "	TR		
UU	14.9.68	1. THE MIND ROBBER			
	21.9.68	2. "			
	28.9.68	3. "			
	5.10.68	4. "			
	12.10.68 ✓	5. " ✱		3560	

				Ent.	Film Lib.	Foreign Version
VV	2.11.68	1. THE INVASION				
	9.11.68	2. "				
	16.11.68	3. "		A+B		
	23.11.68	4. "		7		
	30.11.68	5. "				
	7.12.68	6. "				
	14.12.68	✓ 7. "	*			
N	21.12.68	✓ 8. "	*			
W	28.12.68	1. THE KROTONS		YES	35 co pos	
N	4.1.69	✓ 2. "	*	TR		
N	11.1.69	✓ 3. "	*	TR		
	18.1.69	4. "		TR		
XX	25.1.69	✓ 1. THE SEEDS OF DEATH	*	TR		
	1.2.69	✓ 2. "	*	TR		
	8.2.69	3. "		TR		
	15.2.69	4. "		TR		
N	22.2.69	✓ 5. "	*	TR	35 co pos.	
N	1.3.69	✓ 6. "	*	TR		
YY	8.3.69	1. THE SPACE PIRATES				
N	15.3.69	✓ 2. "	*		35 co mute pos	
	22.3.69	3. "				
	29.3.69	4. "				
	5.4.69	5. "				
	12.4.69	6. "				

			Ent.	Film Lib.	Foreign Version
ZZ	19.4.69	1. THE WAR GAMES			
	26.4.69	2. "			
	3.5.69	3. "			
	10.5.69	4. "			
	17.5.69	5. "			
	24.5.69	6. "			
	31.5.69	7. "			
	7.6.69	8. "			
	14.6.69	9. "			
N	21.6.69	10. "		NES TIME LORDS	
RRR	30.12.72	1. THE THREE DOCTORS			
	6.1.73	2. "			
	13.1.73	3. "			
	20.1.73	4. "			
Number of stories 22			Total number of stories 50		
Number of Episodes 123			Total number of Episodes 257		
JON PERTWEE 1970 - 1974					
AA	✓ 3.1.70	1. SPEARHEAD FROM SPACE			35 mag + pos col.
	✓ 10.1.70	2. "			16 col pos + mag.
	✓ 17.1.70 ?	3. "			16 col pos + mag.
	✓ 24.1.70	4. "			16 col pos + mag.
BBB	31.1.70	1. THE SILURIANS	TR		
	7.2.70	2. "	TR		
	14.2.70	3. "	TR		
	✓ 21.2.70	4. "	QUITE GOOD TR		
	✓ 28.2.70	5. "	QUITE GOOD TR		
	7.3.70	6. "	TR		16 col pos + mag (sequences)
MISSING	14.3.70	7. "	QUITE GOOD TR		16 col mt neg.

			Ent.	Film Lib.	Foreign Version
CCC	21.3.70	1. THE AMBASSADORS OF DEATH ^{SPOOL 100031} VTC/6HT/57251/ED	TR		
	28.3.70	2. "			
	4.4.70	3. "			
	11.4.70	4. "			
	18.4.70	5. "			
	25.4.70	6. "			
	2.5.70	7. "			
DDD	9.5.70	1. THE INFERNO	TR	Film Sequences	
	16.5.70	2. "			
	23.5.70	3. "			
	30.5.70	4. "			
	6.6.70	5. "			
	13.6.70	6. "			
	20.6.70	7. "			
EEE	2.1.71	1. TERROR OF THE AUTONS	TR		
	9.1.71	2. "			
	16.1.71	3. "			
	23.1.71	4. "			
FFF	30.1.71	1. THE MIND OF EVIL	TR		
	6.2.71	2. "			
	13.2.71	3. "			
	20.2.71	4. "			
	27.2.71	5. "			
	6.3.71	6. "			

			Ent.	Film Lib.	Foreign Version
VTC/6HT/63227/ (44622) ENT					
GGG	13.3.71	1. THE CLAWS OF AXOS	TR		
	20.3.71	2. "			
✓	27.3.71	3. " Anne		C1000	
	3.4.71	4. "			
VTC/6HT/63230/ED 4682 (ENT)					
HMH	10.4.71	1. COLONY IN SPACE	TR		
	17.4.71	2. "			
	24.4.71	3. "			
	1.5.71	4. "			
	8.5.71	5. "			
	15.5.71	6. "			
JJJ	22.5.71	1. THE DAEMONS	TR		
	29.5.71	2. "			
	5.6.71	3. "			
order	12.6.71	4. " VTC/6HT/63240/ED 44476 (ENT)			
✓	19.6.71	5. " *			
VTC/6HT/68909/ED (43502) ENT.					
KKK	1.1.72	1. DAY OF THE DALEKS	R		
	8.1.72	2. " VTC/6HT/68910/ED (44119) ENT			
	15.1.72	3. " 44846 VTC/6HT/68911/ED (44846) ENT			
	22.1.72	4. " VTC/6HT/68912/ED (41609) ENT			
MMM	N 29.1.72 ✓	1. THE CURSE OF PELADON *	TR		
N	5.2.72 ✓	2. " *			
N	12.2.72 ✓	3. " *			
	19.2.72 ✓	4. " *			

			Ent.	Film Lib.	Foreign Version
LLL	26.2.72	1. THE SEA DEVILS	TR		
N	4.3.72	2. "	NO PRINT NO NEG.		
	11.3.72	3. "			
	18.3.72	VTC/6HT/69571/ED 43497 ENT			
	25.3.72	VTC/6HT/69572/ED 45037 ENT			
	1.4.72	6. " VTC/6HT/69573/ED 45745 ENT	↓		
NNN	8.4.72	1. THE MUTANTS	TR		
	15.4.72	2. "			
	22.4.72	3. " VTC/6HT/77714/ED (45714 ENT)			
	29.4.72	4. " VTC/6HT/77720 (40431 ENT)			
	6.5.72	5. " VTC/6HT/77945 (45846 ENT.)			
	13.5.72	6. " VTC/6HT/77955 (4227) ENT	↓		
000	20.5.72	✓ 1. THE TIME MONSTER	TR		
N	27.5.72	✓ 2. "	*		
N	3.6.72	✓ 3. "	*		
N	10.6.72	✓ 4. "	*		
	17.6.72	✓ 5. "	*		
N	24.6.72	✓ 6. "	*		
RRR	30.12.72	✓ VTC/6HT/82370/ED (65765) 1. THE THREE DOCTORS ENT	ORIGINAL Tape		
	6.1.73	✓ 2. VTC/6HT/82371/ (63166) ENT	*		Film Sequences
	13.1.73	✓ 3. VTC/6HT/82569/ED (63831) ENT	*		Film Sequences
	20.1.73	✓ 4. VTC/6HT/82579/ED (42258) ENT	*		Film Sequences.
PPP	27.1.73	VTC/6HT/79332/ED (4895 ENT) 1. CARNIVAL OF MONSTERS	TR		
	3.2.73	2. " VTC/6HT/79344/ED (45890 ENT)	↓		
	10.2.73	3. " VTC/6HT/79608/ED (45400 ENT)			
	17.2.73	4. " VTC/6HT/79612 (45534) ENT	↓		

Ent.

Film
Lib.Foreign
Version

QQQ	24.2.73	1. FRONTIER IN SPACE	TR	sequences 16 cl mt neg
	3.3.73	2. "		sequences 16 cl mt neg
	10.3.73	3. "		
	17.3.73	VTC/6HT/81733/ED 46490 ENT		
	24.3.73	VTC/6HT/81918 " (41165 46191) ENT		
	31.3.73	6. "		
SSS	7.4.73	VTC/6HT/83751 (47080) ENT 1. PLANET OF THE DALEKS	ORIG. TAPE	film seqs.
	14.4.73	VTC/6HT/83760 (41810) ENT 2. "		
	21.4.73	3. "		film seqs
	28.4.73	VTC/6HT/83952/ED (47058) ENT 4. "		film seqs.
	5.5.73	VTC/6HT/84122/ED (47175) ENT 5. "		film seqs.
	12.5.73	✓ 6. " * VTC/6HT/84130/ED (47162) ENT		film seqs.
TTT	19.5.73	VTC/6HT/84962/ED (42601) ENT 1. THE GREEN DEATH	ORIG. TAPE	film seqs
	26.5.73	VTC/6HT/84963/ED (40592) ENT 2. "		
	2.6.73	VTC/6HT/85251 " (3746) ENT 3. "		
	9.6.73	VTC/6HT/85252/ED (3739) ENT 4. "		
	16.6.73	VTC/6HT/85471/ED/ED (41410) (47252) ENT 5. "		
	23.6.73	6. " VTC/6HT/85481 (42450) ENT		
UUU	15.12.73	VTC/6HT/85882/ED (3890) ENT 1. THE TIME WARRIOR *	ORIG. TAPE	
	22.12.73	2. " VTC/6HT/85885/ED (44402) ENT *		
	29.12.73	3. " VTC/6HT/86084/ED (47377) ENT *		
	5.1.74	4. " VTC/6HT/86085/ED (43003) ENT *		film seqs.
VVV	12.1.74	1. INVASION		film p'tms seqs
	19.1.74	2. INVASION OF THE DINOSAURS		film seqs + PRINT
	26.1.74	3. "		film seqs PRINT
	2.2.74	4. "		film seqs
	9.2.74	5 INVASION		film seqs
	16.2.74	6 INVASION		↓

Peter Wilson
 Hazlemer
 High Wycombe
 Bucks

Garden
 in
 the
 Garden

Royal School for the Blind
 Church Rd N.W.
 Waverley
 Liverpool L15 6TP

Ent. Film Foreign
 Lib. Version

16

XXX	WWW	VTC/6HT/89269 (40832) ENT	23.2.74	1. DEATH TO THE DALEKS	ORIG. TAPE	film seqs.	
		VTC/6HT/89270 (43186) ENT	2.3.74	2. "		film seqs	
		VTC/6HT/89486 (41892) ENT	9.3.74	3. "		film seqs	
		" (4597) ENT	16.3.74	4. "		film seqs	
		VTC/6HT/89487 ENT					
YXX	YYY	VTC/6HT/90340 (47675) ENT	23.3.74	1. THE MONSTER OF PELADON	ORIG. TAPE	film seqs	
		VTC/6HT/90342 (40691) ENT	30.3.74	2. "		film seqs	
		VTC/6HT/90433 (44677) ENT	6.4.74	3. "		film seqs	
		VTC/6HT/90461 (40578) ENT	13.4.74	4. "		film seqs	
		VTC/6HT/90712 (40209) ENT	20.4.74	5. "		film seqs	
		" (60775) ENT	27.4.74	6. "		film seqs	
		VTC/6HT/90718 ENT					
ZZZ		(30766) ENT VTC/6HT/94786/ED 91164 TX	4.5.74	1. PLANET OF THE SPIDERS	VTC	film seqs	
		VTC/6HT/91637 6264 TX	11.5.74	2. VTC/6HT/ " 91646 (30852) ENT	VTC	film seqs	
		VTC/6HT/ " 91962 (44377) ENT	18.5.74	3. "	VTC		
		VTC/6HT/ " 91973 (47208) ENT	25.5.74	4. "	VTC		
		VTC/6HT/ " 92372 (43850) ENT	1.6.74	5. "	VTC		
		" VTC/6HT/93065 105' 14" (30758) ENT	8.6.74	6. "	VTC		

Number of Stories 24 Total number of stories 73
 Number of Episodes 128 Total Number of Episodes 381

TOM BAKER 1974 -		VTC/6HT/92975/ED SPL 30966 TX				
4A		INSERT-VTC/6HT/92498				
ORDER	28.12.74	1. ROBOT				
	4.1.75	2. " VTC/6HT/92976/ED SPL-45848 TX	VTC			
	11.1.75	3. " VTC/6HT/93013/ED SPL-4596 TX	VTC			
	18.1.75	4. " VTC/6HT/93165/ED/ED SPL-44492 TX	VTC			
4B	25.1.75	1. THE ARK IN SPACE	VTC	film seqs		
	1.2.75	2. " VTC/6HT/95357/ED 48550 TX	VTC			
	8.2.75	3. " 40602 TX	VTC			
	15.2.75	4. " VTC/6HT/96073/ED/ED	VTC			
		VTC/6HT/96074/ED 48656 TX				

			Ent.	Film Lib.	Foreign Version
4J	VTC/6HT/B00787/ED 40126 TX				
22.11.75	THE ANDROID INVASION 1.	VTC			
29.11.75	VTC/6HT/B00791/ED 30213 TX 2. " "	VTC		film seqs	
6.12.75	3. " " WHIPLASH TX VTC/6HT/B00898/ED 42285	VTC			
13.12.75	4. " VTC/6HT/B00908/ED 48267 TX	VTC		film seqs	
19.12.75	5. " "	VTC			
Number of stories		9	Total Number of stories		82
Number of Episodes		36	Total Number of Episodes		417

✓ THE BRAIN OF MORBIUS - STRUGGLE WITH MORBIUS.

✓ THE SEEDS OF DOOM - 1 2 3 4 5 6 .

BRAIN OF MORBIUS (4K)

3.1.76 VTC/6HT/B01608/ED (49071 TX) ~~ORDER~~
 10.1.76 VTC/6HT/B01625/ED (48868 TX)
 17.1.76 VTC/6HT/B01882/ED (48060 TX)
 24.1.76 VTC/6HT/B01892/ED (40934 TX) ORDER. Get Brent

THE SEEDS OF DOOM (4L)

31.1.76 VTC/6HT/B02196 (49221 TX)
 31.1.76 VTC/6HT/B02395 (46781 TX) ORDER ✓
 7.2.76 VTC/6HT/B02396 (49310 TX)
 14.2.76 VTC/6HT/B02698/ED (43382 TX)
 21.2.76 VTC/6HT/B02699/ED (49250 TX)
 28.2.76 VTC/6HT/B02944/ED/ED (4132 TX) ORDER (B02095) BRENT
 6.3.76 VTC/6HT/B02945/ED (44474 TX) Brent.

THE SONTARAN EXPERIMENT

9.7.76 VTC/6HT/B04707 (65395 TX)

THE MASQUE OF MANDRAGORA

4.9.76 VTC/6HT/B11381 (46621 TX)
 11.9.76 VTC/6HT/B11382 (44443 TX)
 18.9.76 VTC/6HT/B11383 (48088 TX)
 25.9.76 VTC/6HT/B11384 (49785 TX)

Office Printing Service
TC 5/4035

THE DEADLY ASSASSIN

30.10.76 VTC/6HT/B12097 (410091 TX) 13.11.76 VTC/6HT/B12306
6.11.76 VTC/6HT/B12106 (410092 TX) 20.11.76 VTC/6HT/B12307
(410093 TX)

THE HAND OF FEAR

2.10.76 VTC/6HT/B12101 (47339 TX) odc
9.10.76 VTC/6HT/B12102 (49891* UM)
16.10.76 VTC/6HT/B12103 (49908 TX)
23.10.76 VTC/6HT/B12104 (49905 TX)

? DR WHO

13.10.70 VTC/6HT/ 61971 6243
79332 4895
79344 64256
79344 45890
79688 45460

DR WHO.

Material viewed by Ben Shephard on 24th November

Q 1. The Space Museum NO

Dr Who, Ian and Barbara are transported from the 13th to the 20th century, and find themselves inside a museum (or so it emerges). The museum is full of bad models of spaceships, and of various other things like Daleks. While they are standing there, several men come and go in the room, but for some reason do not see them.

(The plot summary in Dick's book may give a more coherent version of this.)

NOT USABLE.

First episodes tend to consist of a lot of exposition, but this one is really very very static and wordy, and a prime example of the 'metaphysical school' of Dr Who writing, where nothing much happens but there is endless talk designed to convince you that you are on another planet or whatever. At this period they obviously couldn't always afford to appeal to the senses, and so, not infrequently, the appeal to the mind instead.

GGG 3. The Claws of Axos. YES

Again, see Dicks for plot.

This one has a very funny beginning, almost certainly usable.

DR WHO " Ah, yes, of course, I see it now.....The Axons, the ship, it's all the same thing. Don't you see, we're dealing with a single living creature.."

MAN: "Can't you stop it "?

DR WHO: "No it's too late. It could endanger the entire world!!!!!!!!!"

(EVEN AS HE SPEAKS A BLOB OF FAIRY SNOW RISES UP OUT OF THE FLOOR AND ADVANCES ON THEM BOTH.)

There are also some rather nice malignant potatoes, some splendid sequences of Dr Who and a girl in peril (huge tendrils round both of them), a bit of Ecological Message (human greed using up resources), Dr Who being tortured electrically, and a couple of good sequences of soldiers being attacked by malignant potatoes with long tendrils.

P3. The Wheel of Fortune NO

Historical. Something to do with the crusades. VERY VERY BORING. I sped up almost at once. No action. All plot. Performed in darkness throughout in best BBC historical sub-Shakespeare manner

PP3. The Enemy of the World NO

In this one P Troughton doubles as Dr who and as a would-be world dictator called Salamander. Salamander is more like a James Bond or Superman villain. The period is vaguely contemporary, and Salamander's schemes - capturing the meteorological

forces of the world - are very James Bondy. Troughton is very bad as Salamander, there are a lot of heavies in black leather suits, but on the whole the writing is pretty weak.

N6 THE WEB PLANET by Bill Strutton TX 20.3.65

Abominably bad! Resembles a Christmas panto with beetles, caterpillars and "maggots" dancing around in a circle and climbing up double thickness ropes which are supposed to be entwined vines. Third way through Vicky and Dr. are ensnared by pulpitating, octopus like "animus" which is quite effective. Will they escape?

BBB4 THE SILURIANS by Malcolm Hulke TX 21.2.70

Exchange between Organiser of Atomic Research Station and Secretary of State about the Dr. "Dr. is a raving lunaticetc.". (640') The heroic Dr. imprisoned by the Silurians tries to unite the two races in peace - "Many people are coming here. I want you to meet them in peace. I want there to be peace between you and the humans." (850') The Dr. is ignored, the Silurians refuse to listen and start to torture him.

BBB5 THE SILURIANS TX 28.2.70

The Silurians stop harming the Dr. He repeats that they are making a terrible mistake and that he will stop them being destroyed if they let him go - "I can persuade the humans that you can live with them on this planet in peace". (300' approx.) (555') Remark by the Secretary of State when asked where the Dr. is - "I shouldn't worry about him. He's probably chatting happily with his monsters".

BBB7 THE SILURIANS TX 14.3.70

26* Dr. Who in laboratory is attacked by Silurians and kidnapped. CU of Dr. foaming at mouth, eyes glazed and looking extremely ill!

270* Dr. Who humour - Silurian turns to Dr. and threateningly says "You have destroyed out dispersal unit". Dr. turns around, looks him straight in his third eye and says with a broad grin in a matter of fact manner "Yes, I know".

540* Whole sequence quite good. Research station is about to be blown up by the Dr. who is trying to stop the Silurians taking over the world. He succeeds in destroying their machine but he and everyone else will probably go up with it. Due to Dr.'s ingenuity with various wires he prevents their death.

722* Dr. and his car "Daisy". Unusual method of mending a broken down car. A few drops from a test-tube, walk around the vehicle twice, ~~xxxxxxxx~~ the result is several "cubes" falling out of the exhaust and a car that works. Humour?

WW1 THE KROTONS TX 28.12.68

At end of episode Dr. is attacked by caterpillar shaped hose-pipe controlled by computer bank. Out to destroy the Dr.! Ben and I both found this rather spooky.

XX5 THE SEEDS OF DEATH by Brian Hayles TX 22.2.69

One of the Dr.s numerous sardonic comments but unfortunately I can't remember in what context - "Oh, how very ingenious!" ($\frac{1}{3}$ way through)

Continued/

(1/2 way through) Dr. is in lab with sample of "bubble bath foam" which is threatening to swallow up all the oxygen in the Earth's atmosphere. How will he destroy it? Suddenly foam starts expanding and spilling out of the test-tube. Dr. grabs numerous phials and flings their contents at the foam. Suddenly it stops spreading and disintegrates. "I know! I have found a way of destroying it! Water! We must make it rain!".

Episode ends with the Dr. struggling to get into a building and the foam gradually engulfing him.

THE WAR GAMES by Terrance Dicks and Malcolm Hulke ? TX 21.6.69 ZZ10

At beginning Dr. explains to his companions why he left the planet of the Time Lords, the fact that he was bored and that they should use the power of travelling through time to help the galaxy rather than sit back and observe its troubles.

Half way through the Dr. is brought to trial by the Time Lords. He justifies his interference in the galaxy by showing them the various evil monsters he has fought in the past - "We must use our powers to help those in need"

The Dr. is given a new appearance and is exiled to Earth without the secret of the Tardis.

Tony Cash, Assistant Editor, "2nd House"

5012 Kensington House

30th November 1976

TERANCE DICKS: DR WHO SCRIPT (project number 4156/9206)

Brian Turner, Copyright Department

I would like to confirm our recent telephone conversation. We wish to commission an outline script from Terance Dicks for the Lively Arts programme we are preparing on the subject of Dr Who. We have given Terance Monday, 20th December as a dead-line. The programme itself is due for transmission on Sunday, 3rd April 1977. The outline we have asked for will indicate the genesis of Dr. Who, why the series has been so successful and it will suggest possible specially written dramatic linking episodes featuring Tom Baker the present Dr. Who. I anticipate that Terance Dicks will have to ring me on a number of occasions to consult further. It is obviously difficult to give a precise formula for the amount of work involved but I would have thought five full days would be pretty close to the mark.

(Tony Cash)

TC/sb

Tony Cash, Assistant Editor, "2nd House"

5012 Kensington House

7th December 1976

THE LIVELY ARTS & DR. WHO DOCUMENTARY

A.H.A.C.Tel. through Catriona Thompson

I am producing an edition of "The Lively Arts" on the subject of "Dr. Who". My intention is to explore the reasons for the programme's continuing success and this will involve a good number of extracts from broadcasts going back as much as thirteen years. Could you please make the necessary approach to Equity to obtain this permission? The scheduled transmission date is 3rd April 1977.

(Tony Cash)

TC/sb

Susan Box, Music and Arts, Television

5012 Kensington House

9th December 1976

DR. WHO DOCUMENTARY - THE LIVELY ARTS

Anne Dixon, "Blue Peter"

We are producing an edition of "The Lively Arts" on the subject of Dr. Who. I understand that in 1967 "Blue Peter" organised a "Design a New Monster" competition. Three designs were chosen, built by Visual Effects Department and put on show at an exhibition at Olympia. It would be a great help to us if you could ~~send~~ send us have any records of the winning designs and the names and addresses of the winners.

Many thanks.

(Susan Box)

Susan Box, Music and Arts, Television

5012 Kensington House

9th December '76

"THE LIVELY ARTS" - Documentary on Dr. Who

Geoffrey Cannon, Editor, Radio Times

We are doing preliminary research on a programme we are mounting in "The Lively Arts" strand on the subject of Dr. Who. I understand that in 1972 the Radio Times organised a "Win-a-Dalek" competition (clipping from 1st - 7th January 1972 edition of Radio Times enclosed). It would be very helpful if you could let us have the names of the people who won the competition, their addresses, and if possible copies of the winning stories.

Many thanks.

(Susan Box)

Sue Box, Music and Arts, Television

5012 Kensington House

15th December 1976

THE LIVELY ARTS - DR. WHO DOCUMENTARY (proj. no. 4156/9206)

Mrs. Basterfield, Television Script Unit TC 4390

We are mounting a programme in The Lively Arts strand based on the subject of Dr. Who. It would be a great help to us in our preliminary research if you could send the following scripts to us as soon as possible - I know they are all in crates waiting to be unpacked but please do your best!!

23.11.63 AN UNEARTHLY CHILD ✓
21.11.64 WORLD'S END
28.11.64 THE DALEKS
5.12.64 DAY OF RECKONING
12.12.64 THE END OF TOMORROW
19.12.64 THE WAKING ALLY ✓
26.12.64 FLASHPOINT
13.2.65 THE WEB PLANET
20.2.65 THE ZARBI
27.2.65 ESCAPE TO DANGER
6.3.65 CRATER OF NEEDLES
13.3.65 INVASION
20.3.65 THE CENTRE
11.9.65 FOUR HUNDRED DAWNS
18.9.65 TRAP OF STEEL
25.9.65 AIR LOCK ✓
2.10.65 THE EXPLODING PLANET ✓
4.12.65 THE TRAITORS
21.5.66 THE O.K. CORRAL
8.10.66 THE TENTH PLANET (Episode 2)
29.10.66 THE TENTH PLANET (Episode 4)
5.11.66 THE POWER OF THE DALEKS (Episode 1) ✓
8.4.67 THE FACELESS ONES (Episode 1)
1.6.68 THE WHEEL IN SPACE (Episode 6)
24.8.68 THE DOMINATORS (Episode 3)
12.10.68 THE MIND ROBBER (Episode 5)
14.12.68 THE INVASION (Episode 7)
21.12.68 THE INVASION (Episode 8)
4.1.69 THE KRONONS (Episode 2)
11.1.69 THE KROTONS (Episode 3)
25.1.69 THE SEEDS OF DEATH (Episode 1)
1.2.69 THE SEEDS OF DEATH (Episode 2)
22.2.69 THE SEEDS OF DEATH (Episode 5)
1.3.69 THE SEEDS OF DEATH (Episode 6)
15.3.69 THE SPACE PIRATES (Episode 2)
21.6.69 THE WAR GAMES (Episode 10)

Many thanks for your help.

(Susan Box)

BILL - PLEASE APPROVE AS SOON AS POSSIBLE

URGENT

DR. WHO

ADVERT. TO BE PLACED IN MIRROR, SUN, TELEGRAPH, EXPRESS

Has Dr. Who changed your life? (large type)

BBC 2 is making a documentary about Dr. Who and we are looking for stories from the viewing public about the impact of Dr.

Who on their lives or their children's lives. Write to Box

LETTER TO BE PLACED IN THE RADIO TIMES

BBC2 is preparing a documentary about Dr. Who. We would welcome contributions from readers of the Radio Times who can tell us interesting or unusual stories about the impact of the programme on themselves or their children.

Tony Cash
Kensington House,
Richmond Way,
Shepherds Bush,
London W14 0AX

Fred Jones
Letter Page
Editor.

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✓ £27.75 soon prepared?

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Week 1 77. R



THE DOCTOR WHO APPRECIATION SOCIETY

President: Mr. Jan Vincent-Rudzki

Dear Tony Cash,

Many thanks for listening to our comments on Saturday morning. I hope I did not disturb you from your sleep. I have a feeling I did. My apologies if so.

We would be grateful for anything you could let us have in connection with the programme, such as scripts, the list of remaining episodes and film (optical or magnetic sound).

With regard to the fee for filming we are of course very interested in the possibility of a copy of any old episode(s) of 'Doctor Who' that could be payed for by the fee.

You asked if we would put down the comments we and other members had about the script:-

First there were a few errors in episode titles and dates, though you assured me these were typing mistakes. The Tom Baker extract from "Seeds of Doom" certainly does not exist at all like the script was written.

The Society is recognized by the BBC. Details of other depts. P.T.O are available on request. Letters requiring a reply should be accompanied by a SAE.

There seemed to be a lot of extracts from "Time Warrior" which was not a notable Pertwee story.

General opinion was that the 'Girl Companion' section was not a good idea, particularly when you saw them in a lot of other contexts.

The Cybermen were just as important for Thoughton as Daleks for Hastrell, so perhaps Cybermen walking through London from 'Invasion' (This could tie up quite well with the Daleks in London in "Dalek Invasion of Earth")

The Meddling Monk was the first person we met from the Doctor's planet so he was quite important.

So perhaps the bit where he tries to enter his Tardis (now the size of an altar in the inside as well as the outside) would go to show how the Doctor managed to outwit his first Gallifreyan opponent.

There are only 4 scenes in the Tardis 2 of which are not very long, and the Tardis was a very important part of the programme. We thought a Tardis take off could be included. Perhaps the one in 'The Dead Planet' (1964) where the Doctor sabotages the Tardis by moving the famous Fluid Link. There ~~is~~ been most of the normal take-off, the Tardis going wrong (quite typical!) and the Doctor's determination to get his own way and his cunning. The scene could end where he chuckles to himself, now he has got his own way. This scene could be



APPRECIATION SOCIETY

THE DOCTOR WHO APPRECIATION SOCIETY

President: Mr. Jan Vincent-Rudzki,

Headquarters Address:

3/ Split in two parts. The first, from the take-off the trouble (an example of the Tardis) then the Doctor explaining what has gone wrong and getting his own way (example of Doctor's character and to a certain extent technical know-how). (We have this sequence on tape (sound) if that helps).

One scene we thought should be in was the one in Episode 10 of the War Games where the Doctor explains to Jamie and Zoe why he stole the Tardis. This could go under the Doctor's Philosophy section as there isn't any Troughton for this section.

Perhaps a better 'Powers of Deduction' for Pertwee would be in 'Claws of Axos' where at the end of episode he conducts a particle acceleration experiment on Axonite and it starts to grow. There and then he deduces that Axonite, Axos and the Axions are all one creature.

An alternative Pertwee "outwitting his enemies", continuing the 'Mind Machine' theme of the section, could be from 'Frontier in Space' where General Williams tries to interrogate the Doctor with a mind Probe. The Doctor tells the truth and the power is increased and the machine blows up. Only the end need be shown as the rest can be "introduced".

There is of course Hartnell's speech in "The Rescue" (EP2 - 9 Jan 1965)

where the Doctor entices Vicki to come in the Tardis with him. We thought this captured the Hartnell "magic", but perhaps this doesn't look OK.

Perhaps the "3 Doctors" extract could be a bit longer to cover the humerous bit where both Doctors say Hartnell is them.

Finally! Would it be possible for Jan and me to come along when you're doing the final editing of the programme, particularly as we are very interested in how programmes are made?

Yours Sincerely

Stephen Payne

P.S. Any more thoughts on dedicating the programme to William Hartnell?

WHO IS DOCTOR WHO ?

- AN ENQUIRY.

Instead of providing direct answers ourselves, it might be more interesting to let the people who watch the programme, and others concerned with it, to answer the question for us...

DOCTOR WHO FEATURE

If the intention is to use the comments of fans and viewers as some kind of linking commentary, the best technique would probably be to ask a series of very leading questions to selected viewers and transmit the answers as direct statements. If we ask any viewer 'How does the Doctor travel about?' ,we ought to get back a description of the TARDIS !

My own preference would be for the responses to be used as 'voice over' because of technical simplicity, ease of editing and less visual intrusion - but the technique would work equally well with quick cuts to 'talking heads' . This might be useful if we wanted to emphasise that a particular speaker was not a child but a parent (or even grandparent) or one of the series' dedicated adult viewers.

Possible questions:

How does the Doctor travel ? ✓

What did he look like at first?

What was the second Doctor like?

And the third?

Who are the Doctors biggest enemies? (Daleks!)

When did he first meet them?

Who created the Daleks?

Have there been any other monsters?

Which do you like the best?

What are the differences between the Doctors?

What ways are they alike?

Did they ever meet each other?

What do you most like about the programme?

What don't you like?

How has it changed over the years?

Is it only for children?

What do you think will happen to the Doctor?

Each suitable answer could trigger off an excerpt, or a brief montage of excerpts illustrating that particular point. (Only answers would go into the programme, not the questions.)

Since the final shape of the programme would depend so much on the viewers responses, it's a bit difficult to script it before we've got them. But if the 'structuring' works as planned, here is how a programme might turn out.

DOCTOR WHO FEATURE - DRAFT OUTLINE

TK

Pick up Tom Baker as the Doctor wandering along the beach, through the Blackpool exhibition and into the TARDIS

(NB: 'VOICE' in this outline means, in fact, a chorus of voices, giving, in turn, their responses to the programme.

'VOICE' stands for them all, young and old, male and female, as they speak in turn.)

VOICE: He's a very mysterious character really...he lives in this police box.

WE SEE THE DOCTOR INSIDE THE TARDIS LOOKING ROUND (Any good clip from any programme)

VOICE : It's not really a police box -it's called the TARDIS...from Time and Relative Dimensions in Space... He travels through space and time in it...

THE TARDIS SPINNING THROUGH SPACE

VOICE: And he can change his body for a new one when the old one wears out.
He was quite old at first...

WILLIAM HARTNELL DOCTOR EMERGING FROM THE TARDIS

Then he got younger and smaller

PATRICK TROUGHTON DOCTOR EMERGING FROM TARDIS

VOICE: Then tall and white-haired....

JON PERTWEE DOCTOR APPEARS FROM TARDIS.

VOICE: Now he looks like this -he's got this long scarf and floppy hat...

BACK TO TOM BAKER DOCTOR.

VOICE: He has all sorts of adventures. He keeps on meeting all these monsters - like the DALEKS. They even invaded London.

DALEK CLIP FROM 'WORLDS END'

VOICE: They kept on turning up...

MORE DALEK CLIPS AS AVAILABLE -A DALEK MONTAGE

VOICE: ...THE Doctor usually manages to deal with them in the end...

MONTAGE OF DALEKS BEING BLASTED, SET ON FIRE, BLOWN UP, AND CHUCKED INTO ICE POOLS

VOICE: They always come back though...

A BATTERED BUT INDEFATIGABLE DALEK
EMERGING FROM THE RUBBLE OF SOME EXPLOSION
-AN END CLIP FROM ALMOST ANY SHOW.

VOICE: They were created by this
scientist DAVROS

DAVROS CLIP FROM 'GENESIS OF THE DALEKS '

VOICE: The Doctor went back in time
to try and stop them being created.

DOCTOR ABOUT TO TOUCH WIRES AND
BLOW UP DALEK NURSERY FROM 'GENESIS
OF THE DALEKS '

VOICE: But they got away again !

THREATENING DALEK FROM END OF 'GENESIS
OF THE DALEKS '

VOICE: He meets lots of other monsters
too...Cybermen, Ice Warriors, Autons,
Krotons, Axons, Silurians, Sontarans
Zygons -there was even a giant Robot.

MONTAGE OF THE MONSTERS AS THEY ARE
NAMED.

VOICE: They all try to kill the DOCTOR.

MONTAGE OF MONSTERS COMMITTING VARIOUS
FORMS OF MAYHEM ON THE DOCTOR.

VOICE: But he always defeats them
in the end...

THE DOCTOR DISPOSING OF A VARIETY
OF MONSTERS, IN ANOTHER MONTAGE

VOICE: One of his biggest enemies
was the Master...he was always
trying to destroy the Doctor too...

MONTAGE OF THE MASTER THREATENING
THE DOCTOR IN VARIOUS SITUATIONS.

VOICE: He never managed it though

THE MASTER HELD CAPTIVE BY SOLDIERS -
FROM 'THE DAEMONS'

VOICE: But he always gets away in the
end....

END CLOCK SHOT FROM 'THE DEADLY ASSASSIN. '
-THE MASTER ESCAPING.

VOICE Once the Doctor used to travel
into the past.

CLIPS FROM ANY AVAILABLE HISTORICAL
SERIES.

VOICE: Now he mostly goes into the future...

CLIP FROM FUTURISTIC SERIES - SAY SPACE PIRATES

VOICE: He was exiled to Earth for a time. He used to help the Brigadier and UNIT. They were always being attacked by alien invaders.

MONTAGE OF THE BRIGADIER AND HIS GALLANT MEN BLAZING AWAY, USUALLY IN VAIN, AT A SERIES OF MONSTERS.

VOICE Now he's off on his travels again...

THE TARDIS SPINNING THROUGH SPACE.

VOICE The four Doctors have all been very different... The first was old and rather cross - he travelled about with his grand-daughter

EXCERPT FROM FIRST SERIAL SHOWING TETCHY HARTNELL

VOICE The second Doctor was gentle and rather funny.

SUITABLE PATRICK TROUGHTON SCENE.

VOICE: Then the third was always dashing about in a cloak.

CHASE SEQUENCE FROM 'DAEMONS'

VOICE And the new one is a mixture of all three !

EXCERPTS SHOWING TOM BAKER BEING CROSS, FUNNY AND DASHING IN TURN!

VOICE The Doctors were all very alike in some ways They were all very brave...

EXCERPTS SHOWING EACH DOCTOR IN TURN SHOWING COURAGE IN FACE OF DANGER. E.G. HARTNELL DEFYING DALEKS IN 'DALEK INVASION' TROUGHTON STANDING UP TO CYBERMEN, PERTWEE TICKING OFF QUEEN SPIDER (PLANET OF THE SPIDERS) AND TOM BAKER CHATTING TO ROBOT

VOICE The Doctor always finds the answer at the last moments...

MONTAGE - ALL FOUR DOCTORS IN TURN WORKING ON SOME MACHINE TO DEFEAT THE ENEMY, IN A FRANTIC HURRY SURROUNDED BY BITS AND PIECES.

VOICE Though sometimes things go wrong....

Differences

Similarities

MONTAGE OF THE DOCTOR'S VARIOUS
CONTRAPTIONS BLOWING UP ON HIM.

VOICE Three of the four Doctors met
each other once...
But they didn't get on...

QUARREL SEQUENCE FROM 'THE THREE
DOCTORS'

VOICE I like Doctor Who because it's
exciting -you never know what will
happen next.

A COUPLE OF GOOD SUSPENSE SEQUENCES -
SAY 'PYRAMIDS OF MARS'

VOICE ...because of the monsters...

QUICK MONTAGE OF ANY MONSTERS
NOT USED UP YET !

(VOICE ...even if they're only
a man in a suit...

MONSTER BEING MADE IN SPECIAL EFFECTS

OR PERHAPS NOT. THIS WOULD HAVE
TO BE SPECIALLY SHOT AND SEEMS TO
BREAK THE MOOD)

VOICE: I think the show's got a
lot more adult over the years...
It's certainly not just a children's
show any more...

AN EXCERPT TO ILLUSTRATE THIS POINT
PERHAPS SOME FAIRLY SOPHISTICATED
DISCUSSION

VOICE...and it's got a lot more scarey...

SEQUENCE FROM 'PYRAMIDS OF MARS' -
DEATH OF NAMIN.

VOICE: I don't know what's going
to happen to the Doctor in the end
I suppose he'll just go on having
adventures for ever and ever...

THE DOCTOR RE-ENTERING THE TARDIS
IT FADES AWAY
DOCTOR WHO CLOSING MUSIC

SUPPLEMENTARY NOTES

This technique could be broadened to include comments from others than fans -TV critics, people involved in making the programme, and even opponents of the programme, like Mrs Whitehouse. Teachers, psychiatrists, members of the Doctor Who Appreciation Society, could all make comments which would then be illustrated, or confuted, by excerpts from the programme.

It struck me when writing the outline that we are dealing with an immense amount of material in a very short time. I think we should make a virtue out of necessity by giving the programme a terrific ,Dick Lesterish pace ,so that no comment, person or even excerpt occupies the screen for very long. It should leave the viewer amused, amazed, baffled and breathless. It should be great fun....just like the programme.

What this approach doesn't seem to need, or even allow for, is any comment from Tom Baker in his Doctor Who role.

But we could include his voice telling us how he sees the character of the Doctor.

In fact we could have the voices of Troughton and Pertwee doing the same thing - and there's a very touching quotation from William Hartnell -see 'The Making of Doctor Who ' - which could be read.

A thought - it might be fun if a lot of the comments directly contradicted each other!

ALTERNATIVES

RETROSPECTIVE

The straightforward history approach, as originally conceived for the retrospective programme as it originated in the Doctor Who office. Narrated by Tom Baker in character.

Simple to do, but seems to call for a strictly chronological account, possibly more interesting to hard-core fans than general viewers.

DOCUMENTARY

' In 1963 a modest childrens television serial reached the screen. None of those involved realised that they were in at the birth of a phenomenon.... '

Interviews with Verity Lambert, programme people , special effects etc. Feels a bit uninspired, and might destroy the magic.

FINAL NOTE

It occurs to me that if we do use the first technique we might come up with some very unexpected answers...which would be all to the good.

ONE LAST THOUGHT

What about making the entire programme one enormous montage, with no commentary of any kind? Simply assemble the excerpts to illustrate the themes we want to bring out - roughly as in the draft outline - and let the programme itself do the work?

proposed narration script
for transcription to two
C-60 cassettes

NARRATION

SIDE ONE: WILLIAM HARTNELL (& PETER CUSHING)

'Out of this World' type music to set an eerie scene FADING TO TARDIS interior hum.....Tom Baker's taped introduction speech ECHOED ON LAST LINES. FADING TO A 'Winds of Time' effect.

GORDON (G.B): Something new was about to come to British television, a half-hour weekly serial for children on Saturdays; one of the many new drama programmes for the Autumn '63 schedule, devised by Sydney Newman & Donald Wilson of the BBC, and realised by Verity Lambert, Mervyn Pinfield and David Whitaker. Nobody who read the newspapers' TV pages that fateful day, and who ~~read~~ ^{saw} the words "5:15 p.m. DR WHO, new science-fiction serial" knew what to expect. Mind you, neither did the BBC. After all, they had only planned for the series to last twelve weeks. When it did start, it started in perhaps the most un-science-fiction ^{we} setting of all...

INTERFADE SWITCH to London sound effects.

JEREMY (J.B): London. Dateline; evening ~~December~~ November 23rd. 1963. The place; Totters Lane. Hardly in the most salubrious district of that sprawling metropolis, Totters Lane is a grim, featureless place. High brick walls, warehouses, dis-used premises and two large wooden doors leading into an old junk yard, littered with rubber tyres, old bicycle wheels and, perhaps strangest of all, the solid shape of a Police Public Call Box; its blue beacon flashing balefully into the dark, foggy night. Into this yard steps a young teenage girl; Susan, to be followed, minutes later by two other people, Ian Chesterton and Barbara Wright; schoolteachers from nearby Coal Hill School, where Susan is a pupil. But Susan has vanished, and from out of the shadows steps an old man; the Doctor. But Doctor Who? The mystery deepens, for the strange silver-haired man seems to know a great deal more about Susan than he is saying. Suddenly they hear Susan's voice...coming from the police box. Despite the Doctor's vehement protests the teachers barge their way in, and a legend begins.

SLOW INTERFADE to control room effect.

G.B: About 3½ million people saw the first episode of DR WHO: "An Unearthly Child", and surely one of the strongest reasons for those people watching the second episode; "The Cave of Skulls" was in what Ian and Barbara found inside the police box. Although accepted as commonplace now, the idea of it being bigger on the inside than it is on the outside; equipped as a fantastically advanced laboratory cum flight deck was so original in 1963 as to be a stroke of genius by the DR WHO designers. Computer banks, measuring instruments, antique paraphernalia, and in the centre...the large hexagonal control console with its central glass column.

J.B: The sudden change from darkened junk yard to brilliantly lit control room with its mind-bogglingly impossible dimensions was too much for Barbara. She fainted. Ian, following her in, tripped over her recumbent form and fell with a bump. The Doctor entered and on impulse, readied the ship for an immediate lift-off. For that was the police box's secret. It was, in fact, a space ship capable of crossing the barriers of Time and Space...a TARDIS.

The master switch ^{in time} was pulled and for the first time, the sound was heard that would become a virtual British institution.

Full dematerialisation of the TARDIS. BRING UP some background music.

G.B: The role of the enigmatic first Doctor was the task of 55 year old actor William Hartnell, a veteran of the British film and stage industry, who had landed the part after Verity Lambert had seen him in the 1962 film; 'This Sporting Life'. He was ably supported by RADA president William Russell, as Ian, last seen as a schoolteacher in 'Nicholas Nickleby', Jacqueline Hill, fresh from the serial 'Six Proud Walkers' and a Wednesday play, 'The Trap', as Barbara, with Susan; the strange teenager being played by Carole Ann Ford who had returned to television from playing opposite Adam Faith in a film.

NARRATION

G.B: In those very early days the inter-relationships of the characters ~~were~~^{were} very different to today. On one side was the Doctor whose word was law; the captor. On the other was Ian and Barbara; the unwilling passengers desperate to see their home world and time again. And in the middle, Susan, who called the Doctor; grandfather. Ian asked Susan about their chances of getting home...

clip from THE DEAD PLANET where Ian quizzes Susan about control of the ship. Then 'twang' sound leading gradually into the Dalek city sound.

G.B: Controllable, maybe, but for now uncontrolled, for the TARDIS could never be guaranteed to land anywhere it was meant to, and there was always the nagging feeling that the Doctor was not the complete master of his ship. It's first landing place was Paleolithic Earth, and from there...to Skaro, the dead planet where they found a city, and in that city, deep underground, the greatest menace of all.

clip from THE SURVIVORS of the first encounter with the Daleks.

G.B: With the advent of this second story DR WHO's ratings climbed to over 8 million and entered the top 20 TV ~~rating~~^{rating} chart. It also led to the rise of the craze known as Dalekmania which manifested itself in everything from Dalek wallpaper and Dalek jigsaws to from one inch to 3' 6" Dalek models. This culminated, in the summer of 1965, with the release of the first Dalek film where the part of ~~the~~^{who} Doctor was taken by film star Peter Cushing.

clip from DR WHO AND THE DALEKS with Peter Cushing and the film Daleks.

G.B: In both the Dalek films Cushing was good, but he could not capture the same fascinating characteristics that ~~William~~^{William} the first TV Doctor embodied. With his rich opera cape, astrakhan hat and immaculate Edwardian dress, ~~the Doctor~~^{of} could be techy and stern, and yet at the same time possessed a great inner strength. He had a twinkling sense of humour which was usually at the expense of others. All of these facets were shown up in this clip from the 1964-5 story 'Invasion Earth 2064AD' as the Doctor, Ian and another prisoner struggle to free themselves from ~~the~~ cell in the Dalek saucer.

full clip from 'INVASION EARTH 2064 AD' FADE IN slowly 'stirring' music.

G.B: An excerpt there from the second story of the second season, which also saw the first change in the line up of the TARDIS incumbents. Susan was gone and her place was filled in the following story 'The Rescue' by Vicki, played by Maureen O'Brien, best known previously for her parts in the plays 'An Enemy of the People' and Shakespeare's 'Henry IV' at the Everyman theatre in her home city of Liverpool.

Later in '65 it was the turn of Ian and Barbara to leave when, in 'The Chase' they got the chance to use a Dalek Time/Space machine, but not without some resentment from the Doctor...

Ian and Barbara pleading with the Doctor in 'THE CHASE'

G.B: That story, 'The Chase' by Terry Nation was a notable serial for several reasons; the farewell of Ian and Barbara, and also a spectacular series of special effects in the battle between the Daleks and the robot Mechanoids

battle scene from 'THE CHASE'

J.B: ...And the introduction of a new character, astronaut Steven Taylor; prisoner of the Mechanoids.

Introduction of Steven from 'The Chase'

G.B: For the future presenter of 'Blue Peter' DR WHO was his first big break. Looking back on it now, Purves is not particularly proud of his part in the series, taking the view that his major contribution seemed to lie in constantly saying "Yes Doctor" and "But how Doctor". His favourite stories were those where the Time ship travelled into Earth's past. Historical stories were the other half of DR WHO and during those years the Doctor met Marco Polo, Kublai Khan, Napoleon, Robespierre, Nero, Richard the Lionheart and Saladin amongst others. He was also inside the giant ~~Greek~~^{wooden} horse ~~when~~, which he designed for the Greeks, when it was taken inside the city of Troy.

Doctor and Agamemnon from 'THE TROJAN WAR'

J.B: With Troy in ruins, Vicki elected to leave the Doctor here and take up a new life with the fleeing Trojans, and one Trojan in particular; Troilus; acquiring the new name of Cressida, from the Shakespeare play, to match.

Vicki and Troilus from 'THE TROJAN WAR'

NARRATION

G.B: For a short while the TARDIS housed the ^{Trojan} slave girl Katarina, played by Adrienne Hill, who helped Steven into the TARDIS when he was wounded in the battle for Troy. To date Katarina has been the only companion of the Doctor ever to have been killed off. In this clip Steven is watching her die as she is refused entry into the space craft of the 007 of Space Command, Bret Vyon...

Steven and Bret from 'THE MASTER PLANX'

G.B: The part of Bret Vyon, later killed himself, was taken by Nicholas Courtney, still some years from Lethbridge-Stewart.

J.B: By now DR WHO was well into character and ~~xxx~~ every so often it was possible to glimpse what has been latterly called 'the DR WHO magic' A very magical story took the Doctor to the domain of the Celestial Toymaker where he played the Trilogic Game against a very sinister and immortal foe, given life by a superb performance of Michael Gough.

Verbal exchange between the Doctor and the Toymaker.

G.B: But of course, what really made DR WHO were the monsters. There were the Mechanoids...

Mechanoids clip from 'THE CHASE'

G.B: In 1966, in Paul Erickson and Lesley Scott's serial 'The Ark' he faced the reptilian Monoids...

Monoids from 'THE ARK'

G.B: And finally in October 1966, ^{half human} the sinister Machines ~~men~~ the Cybermen.

Cybermen from 'THE TENTH PLANET' then dramatic background music.

G.B: Devised by Gerny Davis and Dr KitnPedler, who ~~quoted them as being 'strong and immortal, but the very antithesis of all that is considered to be human'~~, the Cybermen ^{Dr who} are the second most popular of monsters. Throughout their six serials the Cybermen have continually changed in appearance and voice, not surprising, since DR WHO has no continuity department at the BBC.

J.B: 'The Tenth Planet' was a time of major change for the Doctor. As the story progressed so a gradual atrophying of the Doctor's body took place. At one point he was queried on it by his new companions, Ben Jackson and Polly, respectively Michael Craze and Anneke Wills.

Old body speech by the Doctor in 'THE TENTH PLANET'

J.B: With the defeat of the Cybermen and the destruction of Mondas, the original Cyberman planet, the Doctor realised that change was imminent.

Only just beginning speech by the Doctor in 'THE TENTH PLANET'

*****END OF SIDE ONE*****

NARRATION

SIDE TWO: PATRICK TROUGHTON

FADE UP the final moments of 'THE TENTH PLANET' as Doctor changes, then into 'wizardly' background music.

G.B: When the speckles of, unquestionably the finest screen transformation to date, died away, viewers saw a new face in the Doctor's familiar garb. The hair was darker and much shorter, though characteristically in the style of the Beatles. The face was a younger ~~xxxxxx~~ looking with an almost cherub-like arrangement of the features; the features of Patrick Troughton, the second Doctor.

Recruited from the classical theatre, plus many appearances in films and TV, 46 year old Patrick Troughton had been picked by the show's new producer, Innes Lloyd, to replace William Hartnell, who had left on health grounds. Right from the start he made it clear that his interpretation of the Doctor would be radically different from the way it had been played in the past. Consequently when the new Doctor rose out of metabolic coma, it was not un-natural for Ben and Polly to wonder if this new person was the real Doctor...

Clip from 'THE POWER OF THE DALEKS' with Ben arguing with the Doctor. Then continue 'wizardly' music.

J.B: Eventually the two accepted the idea that this was the Doctor but it was a grudging admission, ~~xxxx~~ After all, he didn't even behave like the Doctor. His sense of humour was far more apparent now and bordered on the foolish. The stern, wise and practical attitude had been replaced by a vague, almost whimsical nature which to many gave the impression of absent-minded senility. There was Hobson; ~~the~~ fiercely down-to-earth, no-nonsense scientist who ran the base on the Moon and who literally found the Doctor on his doorstep one day sorting out, in his uniquely aggravating way, the virus spread by the Cybermen amongst the base's personnel.

Clip from 'THE MOONBASE' with the Doctor and Hobson in the sick-bay.

J.B: But if Mr Hobson found the Doctor puzzling, then those who knew him must have found him totally incomprehensible. Only one of his assistants was ever with ~~the~~ the second Doctor long enough to get to really ~~xxxx~~ understand him, and this was quite an achievement, considering he originated from Scotland in the year 1745.

Sword battle from 'Curse of Peladon'

J.B: James Robert McCrimmon, was played, for almost three years, by young actor Frazer Hines. The part of Jamie was only ~~xxxx~~ scheduled to appear in the Elwyn Jones and Gerry Davis story 'The Highlanders', and for the role Frazer adopted a ~~xxxx~~ heavy Scottish accent. But by the end of the series the BBC found they were on to a good thing, and Jamie stayed to become the longest running of the Doctor's travelling companions. He lasted 13 episodes, just 6 less than Patrick Troughton himself.

Clip from 'THE HIGHLANDERS' with Jamie entering the TARDIS for the first time

J.B: Under Innes Lloyd, Dr Who gained a bigger budget, but ~~xxxx~~ with the ending of 'The Highlanders' the purely historical serials were dropped; he was quoted as saying, '~~xxx~~I want Dr Who to have less obvious history, ...more guts.'

J.B: The plan may have been for more guts, but what eventually emerged was more in the nature of a magical mystery tour as the fey wizard entered into even more fantastic adventures than before. Hints began to emerge that the TARDIS was even responsive to the Doctor's moods. In 'The Ice Warriors' it landed on its side, and in the 1968 story, it even materialised on water...

Clip from 'FURY FROM THE DEEP' as the TARDIS lands on water.

G.B: Another important ~~xxxx~~ and historic story from the point of view of the continually developing format of the programme was first shown in May 1967. After saying farewell to Ben and Polly at Gatwick Airport, Jamie and the Doctor were kidnapped and taken back to the Victorian era to become involved in a plot to spread the Dalek factor to Earth. ~~xxxxxxx~~ It was later in that story that the Doctor was brought up against his arch foe...The Dalek Emperor.

Clip from 'THE EVIL OF THE DALEKS' with the Emperor Dalek.

J.B: The massive civil war in the Dalek city on Skaro, instigated by the Doctor, resulted, among others, in the deaths of two Humans; Professor Theodore Maxtible and Edward Waterfield, father to Victoria Waterfield.

Victoria weeping in 'The Evil of the Daleks'.

(NARRATION)

G.B: Victoria was Deborah Watling whose instructions for playing Victoria were to give her her powerful set of vocal cords. In her time, she screamed at everything from Cybermen to Seaweed monsters in her capacity as the archetypal defenceless heroine. Deborah is the daughter of Jack Watling, an actor who has made two appearances in Dr Who as Professor Travers; the anthropologist. These stories, both by the team of Mervyn Haisman and Henry Lincoln, introduced two new foes for the Doctor....the Great Intelligence, and the Yeti robots.

Clips showing a confrontation with a Yeti, followed by the voice of the Intelligence. Both from 'THE WEB OF FEAR'

J.B: The Intelligence, a disembodied alien energy force first made contact with Earth through a Tibetan grand master in the 1930.s. That sortie failed so it made a further attack on present-day London, manifesting itself around the Underground and in the body of a staff sergeant of the British army, part of a contingent of men trapped there, and led by a certain Colonel Lethbridge-Stewart.

Clip from 'THE WEB OF FEAR' featuring Lethbridge-Stewart, then fade up a menacing background music.

G.B: This 1968 story 'The Web of Fear' was a watershed in the development of Dr Who since it pioneered the concept of the United Nations Intelligence Taskforce - for short, UNIT - which was to become an integral part of the post 1970 seasons. The part of Lethbridge-Stewart was assumed by Nicholas Courtney, whose officer-like voice had already gained him similar roles in 'the Avengers', 'Softly Softly' and 'Callan'. He returned later in 1968, promoted to Brigadier, to command UNIT proper in their baptism of fire against the Cybermen.

J.B: Cybermen, Daleks, Yeti, three of the four most popular Dr Who monsters ever. The fourth were the creation of writer Brian Hayles; huge reptilian bohemoths from the polar regions of Mars whose technology in Sound produced wrist guns capable of projecting lethal sonic waves. Their names;- the Ice Warriors.

Excerpt of Ice Warriors from 'Monster of Peladon'.

PAUSE

Slowing of time sequence from 'THE WAR GAMES'.

J.B: With relentless persistence the Time Lords begin their pursuit of the Doctor, Jamie and the newest companion Zoe across the barriers of Time and Space, slowly but surely closing upon their renegade.

G.B: This came at the end of a ten week epic story... 'The War Games' by Malcolm Hulke and Terrance Dicks - perhaps the most significant Dr Who story ever. The Doctor, having defeated the War Lord and his ally, the renegade Time Lord known only as the War Chief, needed to return thousands of kidnapped soldiers back to Earth. The only ones he could turn to were his own people, from whom he had run away from so many years previous. He explained to Jamie and Zoe....

Dr's Time Lord speech from 'THE WAR GAMES'.

J.B: Despite a valiant attempt to escape, the Doctor's capture was assured. Time Lords capture the TARDIS, from 'THE WAR GAMES'.

J.B: The soldiers were returned to their home times, but so too were Jamie and Zoe.

Dr's farewells to Jamie and Zoe from 'THE WAR GAMES'.

J.B: The Doctor was brought to trial where he made a defence.

Doctor's defence plus his monsters from 'THE WAR GAMES'.

J.B: The Doctor's plea saved his life, but he was nevertheless guilty, and was condemned to spend an indefinite period of exile upon mid-twentieth century Earth...and with a changed appearance..

The Doctor's choice of faces from 'THE WAR GAMES' fading to background

music. J.B. On Saturday May - ... Patrick Troughton's reign as the Dr came to an end. ... And after Troughton - ... the Pertwee Years

*****END OF SIDE TWO*****

007 Theme!!

(Joke)

NARRATION

SIDE THREE: JON PERTWEE

4 PAGE AUDIO

Markwind

FADE UP end of 'THE WAR GAMES' going into the Dr Who theme then quieten but continue running.

G.B: With Patrick Troughton having decided to retire, the shows producers, Peter Bryant and Barry Letts, decided upon a new policy for the six year old show. The stories would be set in realistic surroundings identifiable to the ~~xxxx~~viewer and instead of the TARDIS, the home base, so to speak, would be UNIT headquarters. The build up of the UNIT idea would give the Doctor somewhere dramatic to live on Earth and would provide hardware and men for spectacular soldiers versus monsters battles. There would be a bigger budget than ever, much location work...and a new dynamic Doctor: Jon Pertwee, former comedy actor and radio star of such programmes as 'The Waterlogged Spa' and 'The Navy Lark'. On January 3rd. 1970, the first of the new-style programmes was screened; 'Spearhead from Space'.

Clip from 'SPEARHEAD FROM SPACE' as the TARDIS materialises.

J.B: Meanwhile in London, a heated interview was taking place between Brigadier Lethbridge-Stewart and^a Doctor Elizabeth Shaw of Cambridge University, played by former repertory actress, Caroline John.

Liz and the Brigadier in 'SPEARHEAD FROM SPACE'.

J.B: Back at Epping, the shock of the forced change of appearance had rendered the Doctor unconscious, and it was in this state he was found by the Brigadier's No. 2 Captain Munro, as he searched for fallen meteorites. The Doctor's body was taken to a nearby cottage hospital where astonishing facts about him came to light.

Doctor's physiognomy from 'SPEARHEAD FROM SPACE'. Then the Doctor's reunion with the Brigadier from same.

J.B: Ultimately the Doctor recovered to join UNIT's fight against the Nestenes and their plastic robots the Autons. With his TARDIS inoperable, he accepted the Brigadier's offer of a 'roof over his head' plus funds and equipment to effect repairs to his beloved Time/Space ship. In return the Doctor would act ~~as~~ in the capacity of scientific adviser. Scene from Spearhead
Confined to Earth the Doctor adapted well to a life without his ship. He still stood out amongst Humans with his elegant and trendy mode of dress, a flamboyant but precisely technocratic attitude and his addiction to gadgets, and the finer things in life.

B: Jon Pertwee's second season as the Doctor, the eighth overall, established a regular line up of actors and actresses that were so to characterise the Pertwee years. As well as the Doctor and the Brigadier, there was Sergeant Benton, played by John Levene for whom Dr Who was his first major acting role. He had been introduced as a corporal, back in 'The Invasion', and since then he has gradually assumed a more important part in the series.

Clip of Sergeant Benton and Miss Hawthorne in 'THE DEMONS'.

G.B: R.A.D.A actor Richard Franklin played the Brigadier's new No. 2, Captain Yates whose duties ranged from ferrying the Doctor's TARDIS around to undercover work such as the time he was called upon to infiltrate the sinister company Global Chemical ^{this was} ~~in~~ venture that would bring the Captain to the verge of insanity.

Clip from 'THE GREEN DEATH' as Captain Yates breaks Mr James' processing.

G.B: The Doctor's permanent assistant was Jo Grant, played by diminutive actress Katy Manning, daughter of late sport's columnist J.L Manning, Katy had debuted a year earlier in the ITV series 'Man at the Top'. Jo was an eager, if scatter-brained, assistant, but she did have an incurable habit of causing accidents. At first the Doctor resented her

Doctor and Brigadier arguing over Jo's appointment in 'TERROR OF THE AUTONS'.

J.B: But when, a few years later, she made the decision to leave UNIT to help her future husband Cliff Jones, there was a genuine sadness in the Doctor over her choice; one of the few occasions where personal feelings have been seen in any of the Doctors.

Clip from 'THE GREEN DEATH': 'fledgling flies coop' speech.

NARRATION

G.B: The Doctor also gained, for the first time ever, a regular ~~antagonist~~ villain. Like the Meddling Monk and the War Chief, a renegade Time Lord...The Master.

Clip from 'THE TIME MONSTER' ^{opening scene, fade to} as he 'chats up' Queen Galleia. ✓
_{2 LARIS}

G.B: Played by Roger Delgado, a villain in numerable films and plays, the Master was originally scheduled only to appear in 'Terror of the Autons' but ~~an~~ analysis of the remaining four serials of 1971, by Barry Letts and Script-editor Terrance Dicks, showed there to be a villain of the Master's calibre in every story. Hence, he got all the roles, and will be fondly remembered for them, and the three others he appeared in, for introducing an element of glamourised villainy to the programme. Witness here the exchange between the Master, the Doctor and the Daleks in 'Frontier in Space', Roger Delgado's last serial before his tragic death in a car crash in June ^{of} 1973.

Clip from 'FRONTIER IN SPACE' with Doctor, Master and Daleks. ✓

J.B: With the Doctor trapped on Earth and unable to use the TARDIS, except on missions for the Time Lords which he resented, feeling he was being used to do their dirty work, the Doctor turned to other, equally spectacular modes of travel. Speedboats, hovercraft, autogyros, motor cycles; all of these the dynamic active Doctor has used, but most peculiar of all must be the souped-up yellow roadster, Bessie...

Bessie sequence from 'THE TIME MONSTER' ✓

G.B: One thing the new-direction programme had not changed was the abundance of encountered monsters, either on distant worlds or right here on Earth.

Mixed clips of Arcturus, Autons, Spirodon, Sea Devil, Spider, Linx & Azal. ✓
_{ADDITIONAL: Azal (centrally), Arcturus (A Sea Devil), Spirodon (Sontaran), A Giant Spider (Dutch Sugar)}

J.B: Another facet that remained, though in a modified form, was the Dr Who magic and charisma, manifested particularly in this sequence, as the Doctor and Jo were locked in a dungeon back in Minoan Atlantis.

Clip from 'THE TIME MONSTER' as the Doctor tells the 'secret of life story'. ✓

G.B: In 1973, ten years since the BBC first planned their new twelve week serial, the Doctor regained his freedom to travel in Time in a four-part Bob Baker/Dave Martin story ~~XXXXXX~~ which gave the Brigadier, not just one Doctor to worry about, but three.

Meeting of Doctors I, II and III in 'THE THREE DOCTORS'. ✓ Dramatic musical interface slowly faded. ✓
_{PRELUDE TO ONE THING John Keating} _{Dr REGAINS FREEDOM}

J.B: But all things must come to an end. Within the space of one season the Master was gone, never to be heard from again, Jo left to marry Cliff Jones, and Captain Yates, driven by Global Chemicals' maniacal computer into joining a plot that nearly cost the lives of everyone on Earth, was retired out of UNIT.

G.B: But it was a convalescent Mike Yates ~~that~~ that was to involve the Doctor in perhaps his most dangerous adventure yet. The battle against the giant Metebelis Spiders necessitated the Doctor to make a dangerous decision. K'anpo, in truth the Doctor's hermit mentor, explains...

Clip from 'PLANET OF THE SPIDERS' as the Doctor is told to 'face his fear'.

Slow build-up of dramatic music.

J.B: The decision involved the Doctor in entering a wave of lethal radiation to overcome the principal Spider and free the Humans on Metebelis 3. The ploy worked, but the Doctor's body suffered massive damage. Once more the time had come for a change...

Finale type music. 'DAY IN THE LIFE' ✓
_{13/07/73}

*****END OF SIDE THREE*****

FEET WISE

FADE UP whole of Doctor's change sequence in 'PLANET OF THE SPIDERS' & 'RO-BOT'.

40

G.B: A new face, a new Doctor, and this time the turn of ~~35~~ year old Tom Baker, so far the youngest actor to play the role. He had been chosen by retiring Doctor Who producer Barry Letts after he had seen Baker's performances in 'The Golden Voyage of Sinbad' and 'Nicholas and Alexandra' where he had taken the part of the satanic monk Rasputin. Whether or not ~~the new~~ Baker's portrayal of Rasputin was intended to be carried into the character of the new Doctor is not known. For Tom Baker drastically altered the Doctor's personality from ~~his~~ dandified predecessor. In fact ^{the} physical appearance was so different as to be a complete turnaround. The velvet jackets, ruffled shirts, patent leather boots and elaborate capes were gone and in their place...a baggy tweed hacking jacket, battered old shoes, a straggling multicoloured scarf, and all surmounted by a rakishly angled ~~fold~~ felt hat. In I art ~~the~~ the critic of 'The Daily Telegraph' once speculated that the new Doctor bought his clothes from 'Oxfam Shops'.

J.B: There was certainly a lot of the clown, at least on the exterior of the Mk. IV Doctor. With his untidy mop of curly brown hair and wide leering grin he bore a fleeting resemblance to Harpo Marx, and could at times take the resemblance further than a superficial level. Witness his flippant Vaudeville act put on for the benefit of the rank and file of the Scientific Reform Society; his first enemies, ~~in~~ the story 'Robot.'

Fourth Doctor on stage in a clip from 'ROBOT' ✓

G.B : But beneath the humour, there was still the undeniable scientific brilliance of the Doctor's basic character mingled with the technical know-how of the Mk. III version. In 'The Ark in Space' all that know-how had to be turned towards discovering how the endo-parasitic Wirrn had gained access to ~~the~~ Space Station Nerva.

Doctor setting up mind-link apparatus in 'THE ARK IN SPACE' ✓

J.B: The flippancy of the second Doctor, the mechanical wizardry of the third....and from the first ~~Doctor~~ came the traits of reflective philosophy and wisdom, manifested here in his conjectures on the fate of Man.

Homo Spaiens speech from 'The Ark in Space' ✓

G.B: Of course the new Doctor was not alone on his travels. His new companion, debuted the season before Tom Baker's introduction, was played by Elisabeth Sladen whose wide range of acting spanned from being 'Mary Warren' in Arthur Miller's 'The Crucible' to playing opposite Michael Crawford's bumbling creation: Frank Spences. In Dr Who she got to be the argumentative self-willed feminist and journalist Sarah Jane Smith.

Sarah and Short arguing in 'ROBOT' ✓

J.B: A new addition was Lt. Harry Sullivan, seconded from the Royal Navy; given character by Ian Marter, previously seen in Dr Who in 'Carnival of Monsters' a 1973 story which had Marter cast as a first officer. Harry Sullivan was the Doctor who saw the Doctor through his convalescence following his change. He travelled ~~with~~ ⁱⁿ the TARDIS for a while before returning to Scotland to face the mystery of the vanishing oil rigs.

Huckle and Harry in 'TERROR OF THE ZYGONS' ✓ INTERFADE to.....

G,B: And Tom Baker's debut also saw promotion for one "long standing" member of UNIT.

BENTON.....Sarah and RSM Benton in 'ROBOT' ✓

J.B: It was during the fourth Doctor's first season that a long-standing mystery was cleared up. In a six-part story Terry Nation outlined the origins of the Daleks, and in the process conflicted with the history he had written ten years earlier for TV21

COMPILATION
"GENESIS"

NARRATION

J.B: This time the inovator of the terrible half-bobots was the crippled but megalomahiacal scientist Davros; himself a half-Dalek mutant. At one point the Doctor put a premis to Davros to determine the extent of his ambitions.

Clip from 'GENESIS OF THE DALEKS' with the Doctor and Davros.

G.B: The second season saw some small, but perceptible changes in the format of the programme, as the new producer Philip Hinchcliffe and script-editor Robert Holmes, a seasoned Dr Who veteran, inject- ed some of their own ideas. In 'The Brain of Morbius' it was possible to gain the impression that the cracking of the Great Secret by the Time Lords and the subsequent policies governing the use of the Time travel facility, were not wholly supported by all the people of Gallifrey.

Solon and the Doctor from 'THE BRAIN OF MORBIUS'

J.B: And Morbius himself was a very powerful, if renegade, Time Lord, In one scene we gained an insight into the hierarchy of the Time Lords.

The Doctor and Morbius from 'THE BRAIN OF MORBIUS'

G.B: A gradual altering of the Doctor's personality was noticable too. In 'The Seeds of Doom' we saw how the Doctor's attitude towards Humanity is growing more and more distant and dispassioned.

berley and the Doctor from 'THE SEEDS OF DOOM'

J.B: And, as a hint of things to come, 'Pyramids of Mars' saw the Doctor reflecting on his whole position as scientific adviser to UNIT and his duties as a Time Lord.

Sarah and the Doctor in the TARDIS from 'PYRAMIDS OF MARS'

J.B: And so Dr Who comes virtually up-to-date, if one can think in fixed time scales when refering to the Doctor. And of course, whatever the future may hold, one thing is certain.....there will always be those Dr Who monsters.

MIXED clips of The Robot, a Wirrn, a Zygon, the Krynoid, and Sutekh. Then fade up background music. "WISH YOU WERE HERE" PINK FLOYD

G.B: As to the immediate future, the 1976-7 season, beginning in October will be the last for Sarah Jane Smith, and don't be too surprised to see one of two new changes to the TARDIS. And as a further note, there is a new Dr Who film being planned, written by none other than Tom Baker and Ian Marter. Keep scanning the pages of TARDIS for news and developments.

J.B: An infinity of space and an eternity of time. So many has the Doctor explored, and so many has he yet to explore. But, to quote from the very first Dr Who annual, circa 1965, "STRANGE AS HIS MANY ADVENTURES AND EXPERIENCES HAVE BEEN, HOW STRANGE WILL BE THAT TIME AND PLACE, NOW MATTER HOW FAR AWAY OR HOW DISTANT IN TIME, THAT POINT. IN INFINITY-ETERNITY WHEN, AT LONG LAST, DR. WHO WILL REACH HIS FINAL GOAL AND FIND THAT FOR WHICH HE IS SEEKING".

Music to a crescendo, crash...fade down slowly into Tom Baker's echoed 'silver leaves' speech. From there into closing half of Dr Who theme. Run to end then finish.....



max after
1 min 5 sec

33 1/2
34
35
36
37
38
39
40
41 1/2
42
43

DEPT.

REFERENCE

THE



APPRECIATION SOCIETY

JOHN PERTWEE TAPE

Excerpts from;

- (I) "The War Games" episode ten (2nd Dr + Time Lord)
- (2) "Spearhead From Space" ep I (opening few minutes in tracking stn.)
- (3) "Spearhead From Space" ep I (Liz Shaw meets the Brigadier for 1st time)
- (4) "Spearhead From Space" ep I (Dr Henderson reviews Dr's physiognomy)
- (5) "Spearhead From Space" ep 2 (3rd Dr reunites with the Brigadier)
- (6) "Spearhead From Space" ep 4 (closing scene - Dr bargaining)
- (7) "The Dæmons" ep 2 (Sgt Benton + Miss Hawthorne in church cavern)
- (8) "The Green Death" ep 5 (Cpt Yates working 'undercover' at G.M.I. Chem.)
- (9) "Terror of the Autons" ep I (Jo Grant ruins Dr's expt./Dr argues with Brig. about Jo's appointment)
- (10) "The Green Death" ep I (Dr's sadness as Jo decides to leave his side)
- (II) "The Time Monster" ep I (opening scene; Dr's nightmare about Master)
ep 5 (Queen Galleia & Lakis discuss Master's chtr.)
- (12) "Frontier in Space" ep 6 (Dr + Master + Daleks in last five minutes)
- (13) "The Time Monster" ep I (Dr & Jo 'doing the ton' in roadster "Bessie")
- (14) Compilation of monsters from "The Daemons" ep 4 (Azal) "The Curse of Peladon" ep I (Arcturus + Alpha Centauri) "The Sea Devils" ep 5 (Sea Devil leader) "The Three Doctors" ep 3 (Omega) "Planet of the Daleks" ep 2 (Spiridon invisible creature) "The Time Warrior" ep I (The Son-taran Linx) "Planet of the Spiders" ep 4 (Spiders in lair) "The Day of the Daleks" ep 4 (Dalek Supreme exterminates Controller)
- (15) "The Time Monster" ep 6 ("The Magic of Dr Who" told by Dr to Jo)
- (16) "The Three Doctors" ep I (First meeting of all three Doctors in TARDIS)
- (17) "The Three Doctors" ep 4 (3rd Dr regains his freedom to use TARDIS)
- (18) "Planet of the Spiders" ep 6 (Dr's Mentor instructs Dr to 'face his fear')
- (19) "Planet of the Spiders" ep 6 (penultimate scene as Dr faces Great One)

TOM BAKER TAPE

Excerpts from;

- (1) Blending of "Planet of the Spiders" ep 6 (last scene "death" of 3rd Dr) and "Robot" ep I (first scene regeneration of 4th Dr)
- (2) "Robot" ep 3 (Dr's buffoonery to cover rescue of Sarah)
- (3) "The Ark in Space" ep 3 (Dr rigs up device using Ark equipment)
- (4) "The Ark in Space" ep I (Dr's philosophical soliloquy in cryogenic chamber)
- (5) "Robot" ep 2 (Sarah 'crushing' interview of Short in S.R.S)

- (6) "Terror of the Zygons" ep I (Dr Sullivan examining medical reports)
(Harry shot down by sniper on moor)
- (7) ~~Compilation~~ "Robot" ep I (Sgt Benton becomes R.S.M Benton)
- (8) Compilation of material from "Genesis of the Daleks" ep I (Time Lord warns of Dalek menace) ep I (Dr, Sarah & Harry in Kaled trenches) ep I (General Ravon rants Kaled doctrine) ep I (Dr learns about Davros from Nyder & about scarred Mutos) ep I (Davros tests ^{1st} Dalek) ep 3 (Dr tells of Daleks to Kaled council) ep 4 (Davros activates the Daleks for first mission) ep 5 (Gharman debates evil of the Daleks) ep 6 (Dr's conscience over genocide for Dalek "creatures") ep 6 (Davros argues case for existence of the Daleks) ep 6 (Daleks turn on Kaleds) ep 6 (Daleks turn on Davros & exterminate him) ep 6 (Daleks' threat to the future!)
- (9) "Genesis of the Daleks" ep 5 (Dr hears of Davros' fanatical resolve)
- (10) "The Brain of Morbius" ep I (Dr drugged by Solon in castle)
- (11) "The Brain of Morbius" ep 4 (Morbius & Dr engage in 'mind Battle')
- (12) "The Seeds of Doom" ep I (Dr instructs Moberley to remove Winlett's infected arm)
- (13) "Pyramids of Mars" ep I (early scene in TARDIS: Dr's growing restlessness)
- (14) Compilation of monsters from "Robot" ep 2 (Sarah + Robot) "The Ark in Space" ep 4 (The Wirrn) "Terror of the Zygons" ep I (Broton declare death of Dr) "The Seeds of Doom" ep 5 (Dr, Sarah & Scorby trapped cottage by growing Krynoid) "Pyramids of Mars" ep 4 (Dr + Sutekh)....
- (15) Backflash through all Doctors . . . "The Dalek Masterplan" ep 8 (Daleks vow Universal conquest) "The Dalek Masterplan" ep 7 (1st Dr debates Daleks in TARDIS with Sara Kingdom & Steven) "The Power of the Daleks" ep I (2nd Dr shows Ben & Polly the three dead Daleks) "The Day of the Daleks" ep 3 (Dr tells Jo of Daleks) "Genesis of the Daleks" ep 6 (final scene as Harry, Sarah & Dr whirl away from Skaro and the Daleks)

+++++

From: Anne Dixon, Blue Peter

Room No. 8
Building:

E514 TC

Tel.
Ext.:

date: 6 January 1977

Subject: DR WHO DOCUMENTARY - THE LIVELY ARTS

To: Susan Box

I am so sorry for this dreadfully belated reply to your memo of the 9 December.

Luckily I did manage to find black and white stills of the Blue Peter Dr Who Monster competition. These stills are attached together with a press release that will give you all the information you require. As this is our only set of photographs, I would be very grateful if you would take great care of them and return in due course.



(Anne Dixon)

Extn.

7th January 1977

Dear

First of all let me express my thanks to you for giving me your time last term when I visited the school to discuss the "Dr. Who" project. Since then we've developed our thoughts a little further, sufficiently anyway to have come up with a draft outline for the programme, a copy of which I'm enclosing. If your staff and pupils are still keen to be involved it occurred to me that it might possibly be useful for all concerned if some of the boys and girls were induced to write about "Dr. Who": (you can see from page 2 of the outline, some of the questions we would like to hear answered). The advantage, from our point of view, would be that it would simplify the business of selecting the pupils to contribute, and their contributions, though delivered conversationally, would be that much richer for having been carefully considered and written down beforehand. Naturally, there are many more questions to pose than those in the document. It would be a bonus for the programme if some of your older pupils were able to suggest, say, Pertwee's agility, elegance, style, delight in technology or Tom Baker's wit, hidden depths, melancholy and so on. It would also be interesting to know what perceptions they have of women in "Dr. Who".

I will ring you, if I may, during the coming week to see how this idea appeals to you.

Thank you again for your help.

Best wishes.

Yours sincerely,

(Tony Cash)
Producer,
Music and Arts

Headmaster,
Smallwood Junior School,
Smallwood Road,
Garratt Lane,
Tooting,
LONDON S.W.17.

enc
tc/mo

This material transferred to FR with TC
in vision on 2.2.77

VTC/6HT/B15440 Spool 95934

VT INSERTS TAPE

TRANSFERRED 13.1.77

RRR 1 THE THREE DOCTORS VTC/82370/ED (spool 65765)

Clock

1. Tardis vibrates and Doctor 2 materialises, picks up recorder
approx 2'
2. Troughton plays recorder
approx 53"
3. Hartnell in prism
approx 58"

SSS 6 PLANET OF THE DALEKS VTC/84130/ED (spool 47162)

Clock

1. "Dalek wedding" 1' 13"
2. Doctor's philosophy - don't glamourize war
approx 1'

UUU1 THE TIME WARRIAR VTC/6HT/85882/ED (spool 3890)

Clock

1. Lynx claiming land 39"
2. Doctor and Sarah - alarm clock & delta particles 42"
3. Lynx revealing his face & titles 53"

UUU2 THE TIME WARRIAR VTC/6HT/85885/ED (spool 44402)

Clock

1. Sarah Jane and medieval Barons 50"
2. "Do you have no girls up there in the stars" 1' 12"
3. Doctor, professor and Lynx - attacks Dr. with red flare
1' 10"
4. Lynx says "this primitive planet and its affairs are
of no importance"
1' 35"

UUU3 THE TIME WARRIAR VTC/6HT/86084/ED (spool 47377)

Clock

1. "Is this Dr. a long-shanked rascal with a mighty nose"
41"
2. "Galactic ticket inspectors" 2' 05"

XXX1 THE MONSTER OF PELADON VTC/6HT/90340 (spool 47675)

Clock

1. Tardis materialises in tunnel 1' 14"
2. Doctor admits he is lost 1' 06"
3. "Alfasantori, my dear fellow ... " 56"

XXX3 THE MONSTER OF PELADON VTC/6HT/90433 (spool 44677)

Clock

1. Dr. and Aggedor fighting 1' 56"
2. "Mines are on the point of armed rebellion" 1' 24"

ZZZ2 PLANET OF THE SPIDERS VTC/6HT/91646 (spool 30852)

Clock

1. Titles & appearance of spider on man's back 1' 33"
2. Chase scene 2' 42"
3. Spiderman in flying machine and Dr. in dormobile 1' 13"
4. Dr. in hovercraft 1' 37"

TRANSFERRED ON 14.1.77ZZZ3 PLANET OF THE SPIDERS VTC/6HT/91962 (spool 44377)

Clock

1. Spider "I can twist your mind " 45"

UUU4 THE TIME WARRIAR VTC/6HT/86085/ED (spool 43003)

Clock

1. Dr. swinging out of danger on chandelier 25"

ZZZ6 PLANET OF THE SPIDERS VTC/6HT/93065 (spool 30758)

Clock

1. Dr. visiting old man and speaking Tibetan 45"
2. Dr. and Queen of Spiders - "Give me the crystal" 3' 20"
3. Dr. returning to Tardis 3' 20"

4A ROBOT VTC/6HT/92975/ED (spool 30966) Ep. 1

1. Tom Baker's first appearance 52"
2. Doctor trying to get into Tardis 1' 15"
3. Doctor skipping 1' 15"
4. Doctor explaining crushed dandelion 39"
5. Robot appears 55"

4E GENESIS OF THE DALEKS Ep. 5 VTC/6HT/97883 (spool 4752)

Clock

1. Dr. talking to Davros 2' 10"
2. Lab scene and "Ughs" as Dr. strangled by baby Dalek 1' 9"

4E GENESIS OF THE DALEKS Ep. 6 VTC/6HT/97884 (spool 46960)

No Clock

1. Dr. and clinging monster "Do I have the right?" 2' 15"
2. Dr. with wires being chased by Dalek 18"

3. Dr. and exploding Dalek 29"
4. Daleks exterminating Davros and other technicians 1' 30"

4F TERROR OF THE ZYGONS Ep. 4 VTC/6HT/98837/ED (spool 45453)

- Clock
1. "Waving a tentacle " 51"
2. Dr. and zygons - zygons changing into man 52"
3. Dr. fighting with Kroton and man being strangled 59"

4Q THE FACE OF EVIL Ep. 1

- Clock
1. Dr. meeting Leela for the first time 58"
2. Dr. scolding Leela for killing somebody 23"

4G PYRAMIDS OF MARS Ep. 3 VTC/6HT/99477 (spool 48710)

- Clock
1. Dr. de-activating bomb "are you just going to stand there?" 1' 04"
2. Dr. going down tunnel to break Sutekh's concentration 22"

4G PYRAMIDS OF MARS Ep. 4 VTC/6HT/99478 (spool 48980)

- Clock
1. Dr. and Sutekh 2' 45"

4G PYRAMIDS OF MARS Ep. 1 VTC/6HT/99313/ED (spool 44041)

- Clock
1. Doctor telling Sarah Jane he is a Time Lord 1' 20"
2. Arab being exterminated by steaming steel figure 45"

4L THE SEEDS OF DOOM Ep. 1 VTC/6HT/BO2395 (spool 46781)

- Clock
1. Human figure eaten up by vegetation 19"
2. Vegetable man attacks surgeon 22"

JJJ4 THE DAEMONS VTC/6HT/63240

- Clock
1. Dr. and Morris dancers 47"

4K Ep. 4 THE BRAIN OF MORBIUS VTC/6HT/BO1892 (spool 40934)

- Clock
1. Morbuis chasing Sarah Jane 44"
2. Morbuis looking in mirror and attacking his creator 1' 00"
3. Dr. and Morbuis playing brain game 3' 06"

4L Ep. 6 SEEDS OF DOOM VTC/6HT/B02945/ED (spool 44474)

Clock

1. Dr. etc. locked out of house and giant krynoid looming over 1' 02"
2. Giant krynoid looming over house plus tentacles 08"
3. Sarah Jane in crusher 2' 07"
4. Tardis materialises in Antartica with Dr. and Sarah dressed for the beach 46"

(79' 43" -length of material on tape)

TRANSFERRED TO
FR. 20.2.77

VTC/6HT/B15440 Spool 95934

Material transferred to master
tape on 3.2.77

VT INSERTS TAPE80' - 81' ONE MINUTE OF COLOUR BARS

At 81'

HAND OF FEAR Ep. 1 VTC/6HT/B12101 Spool 47339

1. Hand coming to life & titles 1' 00"

TALONS OF GREEL Ep. 1 VTC/6HT/B15389/B Spool 913916

1. I am a warriar of the Sevateem 46"
2. Doctor speaking double Dutch 51"

VTC/6HT/B15440 Spool 95934

Material transferred onto end of inserts tape - approx. 83' in
TALONS OF WIENG-CHANG Ep. 5 & 6

1. Rat eating Leela 30"
2. CU Dragon 25"
3. CU Dragon's eyes and shot of Dragon's head 37"
4. WS of Dragon and scene between Dr. and Greel 1'15"

PYRAMIDS OF MARS (COMPILATION TAPE)

5. Shot of Tardis spinning through space 6"
6. Greel's mask being revealed 22" (TALONS OF WIENG-CHANG EP. 6)

VTC/6HT/B15440 Spool 411522

TRANSFERRED TO PR 20.2.77

Telerecordings transferred onto VT on 4.2.77

DD2 DOCTOR WHO AND THE TENTH PLANET TX 15.10.66

1. First appearance of Cybermen 3' 50"

VV8 THE INVASION TX 21.12.68

1. Vaughan's philosophy of power and leadership 3' 25"
2. Cyberman falling off roof with metallic clang 35"
3. Doctor running down alley surrounded by explosions 40"

BBB4 THE SILURIANS TX 21.2.70

1. Doctor discovers Silurian in Professor's house 2' 00"
2. Head of Nuclear station and Secretary of State describing Dr. as a bumbling fool 1' 84"
3. Dr. goes down into Silurian's cave - "You must meet them in peace" 2' 30"

BBB7 THE SILURIANS TX 14.3.70

1. Doctor in lab - kidnapped by Silurians - CU of goggle eyed Doctor 34"
2. Doctor & Silurians - immune to epidemic Dr. & Silurians coming into lab 4' 32"
3. Silurians entry into lab and clearing bodies 1' 42"
4. Dr. fiddling with equipment & closes generator 3' 50"
5. Silurian base being destroyed and Daisy mended 2' 16"

Tony Cash, Producer, Music and Arts

5012 Kensington House

13th January 1976

NEGATIVES OF DOCTOR WHO FILMS

Pam Nash, Enterprises

cc Paul Tyrer

We would like negatives of the following Dr. Who programmes please. Could you possibly let us know if it transpires that any particular negatives are missing. I would be grateful if all the material could be sent to East Tower Film Despatch for the attention of David Martin our film editor.

An Unearthly Child ^{print neg.} ordered	Transmitted	23.11.63	W
Dead Planet scrapped	"	21.12.63	DW
The Survivors scrapped	"	28.12.63	DW
✓ The Daleks neg - ordered	"	28.11.64	DW W - indicated
✓ The Waking Ally neg - ordered	"	19.12.64	W - indicated
Flashpoint scrapped	"	26.12.64	DW
Desperate Measures scrapped	"	9.1.65	W - P checking neg.
The Zarbi papered ordered	"	20.2.65	W
✓ The Dimensions of Time no print	"	1.5.65	W neg + ordered
The Executioners scrapped	"	22.5.65	does not exist
The Death of Time neg. exists	"	29.5.65	W - don't paper up.
^{DONE ?} The Death of Doctor Who no print	"	19.6.65	W neg ordered
^(don't want) ✓ Four Hundred Dawns neg exists *	"	11.9.65	Print only - neg does ^{not} exist
Trap of Steel scrapped	"	18.9.65	DW
The Tenth Planet Episode 2 Telebuddy		15.10.66	print only - papered up
The Tenth Planet Episode 4 scrapped	"	29.10.66	no neg - print?
The Invasion Episode 8 Telebuddy		21.12.68	W - no neg - print?
The Krotons Episode 2 ordered	"	4.1.69	W
The Krotons Episode 3 ordered	"	11.1.69	W
The Seeds of Death Episode 1 ordered		25.1.69	W
The Seeds of Death Episode 5 ordered		22.2.69	W
The Seeds of Death Episode 6 ordered		1.3.69	W
The Space Pirates Episode 2 ordered		15.3.69	W-
The War Games Episode 10 ordered	"	21.6.69	W
The Silurians Episode 4 no neg	"	21.2.70	W
The Silurians Episode 7 no neg	" ^{Telebuddy}	14.3.70	W
The Claws of Axos Episode 3 ordered	"	27.3.71	W
✓ The Daemons Episode 5 neg - ordered		19.6.71	W
The Sea Devils Episode 2 scrapped		4.3.72	W
^{no neg + no print}			

Continued/

TC/sb

FROM: Assistant, Television Administration Department, 7096 T.C. Extn. TC

TO: House Manager - Television Premises Date 18th January 1977

Filming in electronic studio TC.1. has been agreed.

Programme in Studio DR. WHO

Studio Director David Maloney

Permission to film studio action given by David Maloney

Artist Contracts informed?

Filming Action Shots of rehearsal. Filming Giant Rat moving along channel.

Would Line Managers please ensure that studio staff are informed beforehand about the filming, and on the day, would Technical Manager and Floor Manager ensure that artists and staff in areas under their control are aware that the filming is to take place. A staff contribution form must be completed for any member of staff who is asked to take part in the action other than normal duties.

ALL CABLES MUST BE RAMPED

ACCESS MUST NOT BE BLOCKED

Date of filming 24th January 1977.

Time 4 p.m. - 6 p.m.

Producer/Director Tony Cash

Programme Who's Dr. Who

Department Music & Arts

Request made by Tony Cash

Rm/Bldg 5001 K.H. Extn

Date of Request 18th January 1977.

Total No. of people involved 6

Prod. Staff 2 Film Crew 3

Cameraman Philip Bonham-Carter BBC Crew? YES Lighting Asst? YES

Permit No. 520 Sent to Mgr. Film Stages

DEPARTMENTS NOTIFIED:

	Tel. No.	PHONED- Date/Time	Copy to:-
House Manager TC.	1273 TC	18/12.00	H.Tel.A.D. 6082 TC
House Manager LGP.	SG01 SH		A.H.S.M.Tel. 4036 TC
Ops. Room TC.	1260 TC		H.T.O.Tel.S. 7024 TC
Mgr. Film Stages	N.109 TFS	18/12.30	H.Pers.Tel.P. 6016 TC
P.A. (Fin. Arr.)	6055 TC	18/10.20	H.Pers.Tel.P.S.I. 6014 TC
H.S.O. Tel	355 SB	18/12.10	H.Pers.Tel.P.S.J.I. 7050 TC
E.i.C.(Elec) HS.Tel.E.	1011 TC	18/12.12	H.Pers.Tel.Eng. 6013 TC
E.i.C.Studio Eng.	2003 TC	18/12.20	H.E.Tel.Studios 7076 TC
Vision Org. (2 copies)	4032 TC	18/12.16	Miss Croadsell ABS 2-16 Goodge St., W1P 2AE
Vision Manager	7031 TC	18/12.14	Pres. Editor 4092 TC
Asst. (Co-ord) S.M.Tel.	4044 TC	18/2.25.	Organiser

Authorised by

Date 19 JAN 1977

Tony Cash, Producer, Music and Arts

5012 Kensington House

18th January 1977

"WHOSE DOCTOR WHO?" - Filming with Michael Spice

Catriona Thompson, Artists' Contracts

Could we please book Michael Spice for the above Lively Arts programme. We want to film Michael having a mask made for him. This simply involves the make-up designer, Heather Stewart, plastering a gelatinous substance over his face and removing it when it is hard. He will not be taking any direction from us and I am therefore not entirely sure on what basis we would negotiate a fee. The fitting will take about an hour: (this is something he has to do for the episode of "Doctor Who" in which he is appearing and he is not doing it specially for us). I suggest a fee of £ unless, of course, there is a minimum set fee for this as agreed between ourselves and Equity.

(Tony Cash)

TC/sb

Extension:

24th January, 1976

Dear Terrance,

Thanks for ringing me the other day. I am now sending you a copy of the draft script we discussed. It is still in a very tentative stage but it contains what I believe to be some of the most interesting and illuminating extracts. There are one or two subject headings that I have ignored like examples of good television technology in "Doctor Who" or explanations of the Time Lords, the conflict with the Master, the provenance and history of the Daleks. If you have any strong feelings about these omissions perhaps you would let me know. It would be a great help if in looking through the draft you could think of any better extracts to illustrate themes that we want to touch upon. It is also evident that we cannot really end the programme with the Doctor damning Satan! We need something up-beat. Any ideas?

Thanks for your help.

Best wishes.

TONY CASH
Producer
MUSIC AND ARTS

Terrance Dicks,

TC/sb

MELVYN

(Indicates how Dr. Who has entered popular mythology in much the same way as Sherlock Holmes, Tarzan and Billy Bunter)

Our Lively Arts programme is going to explore some of the characteristic features of the series from its beginnings in November 1963 to the present day.

(FADE TO BLACK)

(FADE UP FROM BLACK)

SECTION ONE

"THE EXECUTIONERS" TX 22.5.65 (Hartnell) Pg. 138 Enterprises film

DALEK

Halt! You will be exterminated.

DR.

I have infiltrated and killed. We may return to Skaro.

DALEK

You lie! You are not the Robot.

BARBARA

That was a foolish thing to do.

DR.

It appears they know who's who.

"THE MIND ROBBER" Ep. 5 TX 12.10.68 (Troughton) Pg. 21 Film Library

DR.

I've yet to meet a Robot who could climb.

OR

"THE SEEDS OF DEATH" Ep. 6 TX 1.3.69 (Troughton) Pg. 37 Ent. Film

Troughton threatened by ice warrior who wants him to activate communication system. Troughton yields when he

sees the gun - "I could get the
hang of this"

"THE SEA DEVILS" TX 4.3.72 Ep. 2 (Pertwee) Pg. 145 Enterprises Film

MASTER Where are you Doctor? Why don't you
come out and fight?

DOCTOR Stop hacking at that curtain. It's
government property.

(Insert Page 2A)

SHOT OF TARDIS HURTLING THROUGH SPACE
WITH SUPERIMPOSED TITLES "WHOSE DR. WHO?"

(All following sections will probably be introduced
with comments, quotations, queries and criticisms of
Doctor Who by fans and devotees of all ages)

SECTION 2 - THE FOUR DOCTORS: THEIR DIFFERENT CHARACTERISTICS

"AN UNEARTHLY CHILD" TX 23.11.63 (Hartnell) Pg. 11 Enterprises Film

DOCTOR Close the door Susan. I believe these
people are known to you.

SUSAN They're two of my school teachers.
What are you doing here?

DOCTOR They must have followed you? That
ridiculous school. I knew something
like this would happen if we stayed
in one place too long.

SUSAN Why should they follow me?

BARBARA Is this really where you live Susan?

SUSAN Yes.

DOCTOR And what's wrong with it?

CHESTERTON But it was just a telephone box!

DOCTOR Perhaps.

BARBARA And this is your grandfather?

SUSAN Yes.

BARBARA Well, why didn't you tell us that?

"TERROR OF THE ZYGONS" Ep. 4 TX 20.9.75 (Baker) VT

DOCTOR

You've been hiding too long, Broton.

It's become a habit.

BROTON

What do you mean?

DOCTOR

I thought the plan was to rule the world.

BROTON

The plan has not changed.

DOCTOR

Well, you can't rule the world if you're hiding. You have to step out on a balcony from time to time and wave a tentacle if you'll pardon the expression.

(Continue to Page 3)

DOCTOR

I don't discuss my private life with strangers.

CHESTERTON

But it was a police telephone box. I walked all round it. Barbara, you saw me!

DOCTOR

You don't deserve any explanations, you pushed your way in here uninvited and unwelcome.

BARBARA

I think we ought to leave.

CHESTERTON

Just a minute. I know this is absurd but I feel I walked all round it.

DOCTOR

It's stopped again you know, and I've tried oh you wouldn't understand.

CHESTERTON

But I want to understand.

DOCTOR

Yes, yes, yes. By the way Susan I managed to find a replacement for that portfolio. It was quite a job but I think it will serve.

CHESTERTON

It's an illusion. It must be.

DOCTOR

What's he talking about now?

SUSAN

What are you doing Ian?

CHESTERTON

I don't know.

DOCTOR

You don't understand, so you find excuses, illusions indeed. You say you can't fit an enormous building into one of your smaller sitting rooms.

CHESTERTON

No.

DOCTOR

But you've discovered TV haven't you?

CHESTERTON

Yes.

DOCTOR

Then by showing an enormous building on your TV screen you can do what's humanly possible. Couldn't you?

CHESTERTON

Well, yes. But I still don't un

DOCTOR

Not quite clear is it? I can see by your face that you're not certain. You don't understand. Ha! Ha! And I knew you wouldn't never mind.

"THE EXECUTIONERS" Ep. 1 TX 22.5.65 (Hartnell) Pg. 15 Ent. Film

BARBARA

What's that awful noise?

DOCTOR

Awful noise? Not a nice thing to say about my singing.

BARBARA

No, not that awful noise the other one listen.

DOCTOR

Oh. Hm. Yes, yes. Sounds like the time space visualiser. Barbara, my dear ... would you switch it off. Hm? Thank you. Awful noise indeed. Huh! I could charm nightingales out of the trees.

"THE DALEKS" TX 28.11.64 (Hartnell) Pg. 140 Ent. Film Neg.

IAN

What's this Dr.?

CRADDOCK

I wouldn't touch it.

DOCTOR

Give me that rod a moment.

IAN

Is it glass?

DOCTOR

Something more I fancy.

IAN

What then?

IAN

DOCTOR

CRADDOCK

IAN

DOCTOR

CRADDOCK

DOCTOR

IAN

DOCTOR

CRADDOCK

DOCTOR

IAN

DOCTOR

IAN

DOCTOR

What then?

First an experiment. Ah you see it responds. Magnetic!

A profound discovery Dr., it does not help us.

No, wait a minute! Why is it here and what do the Daleks use it for?

Good question dear chap. If you were a Dalek and got locked in here how would you get out?

Push the door up.

A Dalek has no hands only a sucker. They use their brains not brute force. Do you think this is some sort of key? The very word Chesterton, a key, a crystal box and use that key. This is what a Dalek would do. Give me that lens would you.

What this?

Yes, that.

How does that help us, Doctor?

Look at that mounting.

Yes, it's made for a Dalek to hold, isn't it?

You're a good lad, you try hard. Now this might be dangerous. We must hit on the correct refractive index, unless we wish to be covered in crystal splinters.

CRADDOCK

Reflective rubbish! The Daleks don't leave things like this about for you to help yourselves.

DOCTOR

Well if they're dealing with people of your intellect my dear boy, they need hardly fear. $X = \text{Common } 2$.

The estimated curve is 80 degrees. Did you never do 3-dimensional graph geometry at your school, Chesterton?

IAN

DOCTOR

Only Boyle's law I'm afraid Doctor. Well let's boil this down shall we? Cover your eyes gentlemen, this may be nasty.

CRADDOCK

And the pumpkin turned into a great big Hey, look at that! It's a flaming miracle.

IAN

DOCTOR

Doctor, sometimes you amaze me. Only sometimes? Now Craddock, you can be of help. Take this bar. Go on it won't bite you. One thing we know of the Daleks is that that they have found a way of employing static electricity.

CRADDOCK

How do you know so much about them, Dr. whoever you are?

IAN

DOCTOR

Oh we've met them before, eh, Dr.? Yes and outwitted too. Now all we have to do is slide that bar back.

CRADDOCK

Pull!

DOCTOR

This junction completes the static electricity circuit. Both of you push this other metal bar against the other side.

CRADDOCK

This little thing?

IAN

I see. Similar poles repel and these bars are magnetised.

DOCTOR

Exactly. We'll set up a force field.

(Door Slides back)

DOCTOR

You see?

CRADDOCK

You're a genius.

DOCTOR

It was nothing, nothing at all.

Let's get out of this infernal flying machine and find Susan and Barbara.

"THE KROTONS" Ep. 2 TX 4.1.69 (Troughton) Pg. 27 Ent. Film

ZOE

Sit here headset press this button.

DOCTOR

Eh, What?

ZOE

Press this button.

DOCTOR

Yes, yes, I see! Go away. No, come back. What's this for? Ah! Right! I'm ready. Fire away.

ZOE

Press the button.

DOCTOR

What? Oh, yes.

ZOE

Oh, Dr.! You've got it wrong!

DOCTOR

What? Oh, of course! I was working in square roots - Can I do it again please.

"THE SPACE PIRATES" Ep. 2 TX 15.3.69 (Troughton) Pg. 38 Film Lib.

DOCTOR

Look.

JAMIE

What are they?

DOCTOR

Solar-powered magnets, Jamie.

Force-field, you see?

JAMIE

No.

DOCTOR

The explosive charges that separated the sections of this machine haven't distorted its structure. They've just divided it along its electro magnetic fields.

ZOE

How do you know?

DOCTOR

Because there's no damage to the structure.

ZOE

You mean it was built in separate sections and assembled in space by magnetism?

DOCTOR

Exactly. (produces two small magnets)

Like this ... when the opposite poles are in conjunction - they attract.

And similar poles repel.

"THE SPACE PIRATES" Ep. 2 TX 15.3.69 (Troughton) Film Lib.

DOCTOR

Oh, what a stupid, blundering idiot I am!

"SPEARHEAD FROM SPACE" Ep. 1 TX 3.1.70 (Pertwee) Ent. and Film Lib.

DOCTOR

Don't you recognise me?

BRIG

I'm positive we've never met before.

DOCTOR

Oh dear, you're quite sure..... I can't have changed that much. Can I have a mirror? I must see what they've done to me.... Oh no! That's not me at all! No wonder you didn't recognise me! This face and hair it's, it's Oh, I don't know though. Could be worse ... In fact it's really rather distinguished.

"THE TIME MONSTER" Ep. 6 TX 24.6.72 (Pertwee) Pg. 79 Ent. Film

DOCTOR FIGHTING MINOTAUR

"THE TIME WARRIOR" Ep. 4 TX 5.1.74 (Pertwee) Pg. 93 VT

DOCTOR SWINGING OUT OF DANGER ON
CHANDELIER.

"PLANET OF THE SPIDERS" Eps. 2 & 3 TX 11.5.74 (Pertwee) VT Pg. 101-102

DOCTOR RIDING AND FLYING IN DIFFERENT
VEHICLES.

"ROBOT" Ep. 1 TX 28.12.74 (Baker) VT Pg. 113 -114

DOCTOR

Mother, mother, I feel sick
Send for the Doctor, quick, quick, quick.
Dr., Dr. shall he die
Yes, my darling, bye and bye
One, two three, four.

"THE BRAIN OF MORBIUS" Ep. 1 TX 3.1.76 (Baker) VT Pg. 131 -132

DOCTOR

You'll really have to stop calling
yourself Morbius. There's not much of
Morbius left. Think of a new name.
Pot-pourri would be appropriate.

SARAH

What about chop-suey?

MORBIUS

What?

DOCTOR

That's very good Sarah, Chop-suey, the
Galatic Emperor.

"THE PYRAMIDS OF MARS" Ep. 1 TX 25.10.75 (Baker) VT Pg. 146

SARAH

Aren't you glad to be going home?

DOCTOR

The earth isn't my home. I am a
Time Lord. You don't understand the
implications. I'm not a human being.
I walk in eternity.

SARAH

What's that supposed to mean? Are you getting bored with us humans?

DOCTOR

It means I've lived for something like 750 years.

SARAH

Soon be middle-aged.

"THE TALONS OF GREEL" Ep. 1 (Baker) Pg. 134 VT

JAGO

Is that all?

DOCTOR

Dramatic recitations, tap dancing and I can play the trumpet voluntary in a tank of live goldfish.

JAGO

Don't bother coming back on Saturday.

DOCTOR

I'm also a master hypnotist.

SECTION THREE: DOCUMENTARY OF REHEARSAL, TOM BAKER AND INDIAN ACTOR DEEP ROY JOKING OVER LUNCH

SECTION FOUR: GIRL COMPANIONS

"AN UNEARTHLY CHILD" TX 23.11.63 (Hartnell) Pg. 13 Ent. Film

SUSAN

The Tardis can go anywhere.

BARBARA

"Tardis", I don't understand you Susan.

SUSAN

Well I made up the name "Tardis" from the initials "Time and Relative Dimension in Space". I thought you'd both understand when you saw the different dimensions inside from those outside.

CHESTERTON

Oh, let me get this straight. A thing that looks like a police box standing in a junk yard. It can move anywhere - in time and space.

SUSAN

Yes.

"THE EXECUTIONERS" Ep. 1 TX 22.5.65 (Hartnell) Pg. 15 Ent. Film

DOCTOR (fixing machine with screwdriver)
 Stop whistling dear.

VICKI When is it going to be finished?

DOCTOR Will you stop whistling child!

VICKI Well, can I help?

DOCTOR Yes, by making yourself scarce!

EITHER"THE KROTONS" Ep. 2 TX 4.1.69 (Troughton) Pg. 28 Ent. Film

ZOE The Doctor's almost as clever as I am.

SELRIS Is he?

DOCTOR Oh, now what have I done?

ZOE Doctor you divided instead of multiplying.
 You must concentrate!

DOCTOR I am, Zoe, I am. Ha, that's better!
 I think I've beaten your score Zoe.

ZOE You answered more questions. Anyway
 it's not supposed to be a competition.

OR (from the same episode)

DOCTOR Zoe is something of a genius, of course.
 It can be irritating.

"THE CURSE OF PELADON" Ep. 1 TX29.1.72 (Pertwee) Pg. 71 Ent. Film

HEPESH I assume this female is of royal blood?

DOCTOR Well, er, naturally I er why
 do you find it necessary to ask?

HEPESH You are standing in the Citadel of
 Peladon. Here the most royal and the
 most sacred chambers of the Imperial

Palace are set, while every guard is a nobleman, dedicated to the service of the King. Only men of rank and females of royal blood, may set foot here. The penalty for trespass is death.

Dr. I do not deal through intermediaries.

Kindly present us to the royal host.

Yes, yes of course. King Peladon -

as Earth delegate, I greet you. May

I present her Royal Highness Josephine,

Princess of Tardis.

JO

DOCTOR

"THE TIME WARRIOR" Ep. 2 TX 22.12.73 (Pertwee) VT

SARAH

Come on, what is this place?

IRONGRON

You are in the castle of Irongron my lady. Few uninvited guests come here - and few of those that do come leave alive.

SARAH

All right, if you insist on playing guessing games. Not a village pageant,

too elaborate for that. A film set?

No ... no lights, no cameras.

IRONGRON

Aye, the wench is crazed enough. A pity, she is not uncomely.

/EITHER/

"THE TALONS OF GREEL" Ep. 1 (Baker) Pg. 134 VT

LEELA

I am a warrior of the Sevateem. I know the different sounds of death. Now do as the Dt. says and put our prisoner to the torture!

KYLE

Well, if that don't take the
biscuit! Torture? This ain't the
dark ages you know.

LEELA

Make him talk. You'll soon see we
speak the truth.

/OR/"THE TALONS OF GREEL" Ep. 6 (Baker) VT Pg. 136LEELA

Kill me anyway you will! Unlike you
I am not afraid of death.

GREEL

We shall see. At my experimental
camps the extraction process was
considered the most painful of all my
studies with living tissue. They
pleaded for the bullet, the knife, the
vivisection anything but this.

LEELA

I shall not plead. But I swear this
to you. When we are both in the great
hereafter, where it is well known one
may suffer the agony of death without
its release - I shall hunt you down,
bent-face, and force you through the
agony a thousand time!

GREEL

Silence the spitfire!

SECTION FIVE : WOMEN'S ROLE"FOUR HUNDRED DAWNS" TX 11.9.65 (Hartnell) Ent. Film Page 3MARGA

There is no life on this planet. We
come from Dralva. 400 hundred dawns
ago we were investigating this section

of the galaxy. We were seeking a planet like this, capable of supporting life, so that we could colonise it. There are too many of us on Dralva.. All women?

STEVEN

Women?

MARGA

Yeh you know er

STEVEN

Feminine. Female.

DOCTOR

MARGA

We have a small number of men as many as we need. The rest we killed! They consumed valuable food and served no particular purpose.

"THE TIME WARRIOR" Ep. 2 TX 22.12.73 (Pertwee) Pg. 90 VT

LYNX

What is this?

IRONGRON

Eh? Just a girl taken in the forest.

LYNX

Girl? You have two species on this planet?

IRONGRON

What say you?

LYNX

The girl is not of your kind, Irongron. The hair is finer, the thorax of a different construction -

IRONGRON

Hells teeth! Have you no girls up there in the stars? No women to do the lowly work?

LYNX

Ah, I understand! You have a primary and secondary reproductive cycle. It is a very inefficient system. You should change it.

IAN

Change what?

LYNX

In the Sontaran Military Academy we have hatchings of a million cadets at each muster parade. Thus we can sustain

enormous casualties on all battlefronts.

SECTION SIX: EVIL ENEMIES - HUBRIS

"THE DALEKS" Ep. 2 TX 28.11.64 (Hartnell) Pg. 139 Ent. Film Neg.

DALEK

We do not release prisoners. We are the masters of the Earth.

DOCTOR

But not for long.

DOCTOR

Obey us or die.

DOCTOR

Die. Who are you to condemn us to death. I shall pit myself against you and defeat you.

DOCTOR

I have heard many similar speeches - from leaders of your different races. All of them were destroyed. I warn you any resistance is useless.

DOCTOR

Resistance useless! You surely don't imagine people are going to welcome you with open arms. The Daleks can't be as stupid as all that, can they?

DALEK

We have already conquered earth.

DOCTOR

Don't you pathetic creatures realise that before you can say you've conquered earth, you'll have to destroy all living matter.

DALEK

Take them take them! We are the masters of Earth etc.

"THE INVASION" Ep. 8 TX 21.12.68 (Troughton) Pg. 24 Ent. Film

VAUGHAN

You think I am mad. That all I wanted was power for its own sake. No I had to have power. The world is weak, vulnerable, a mess of uncoordinated ideals. It needs a strong man - a single mind, a .. leader.

"THE MIND ROBBER" Ep. 5 TX 12.10.68 (Troughton) Pg. 21 Film Lib.

MASTER

And now perhaps we can get down to business You refused to take over my position at the controls, so we are forced to incorporate you into the computer itself.

DOCTOR

Why?

MASTER

To bring the whole of the planet earth under our command.

DOCTOR

And its people.

MASTER

We have no wish to destroy them, merely adjust their minds to suit our purpose.

DOCTOR

Sausages! Man will be just like a string of sausages! All the same!

MASTER

Man will simply vanish from the earth and re-appear here.

DOCTOR

Leaving the earth undamaged and uninhabited for you to take over.

MASTER

Precisely.

"PLANET OF THE SPIDERS" Ep. 6 TX 8.6.74 (Pertwee) VT

GREAT ONE (oov)

Stop. Have you brought the crystal to me?

DOCTOR

If I had not, why should I have returned?

GREAT ONE

Very well, very well. Advance. (Great Spider sits on lattice of blue crystal)

DOCTOR

I have come to return what is yours.

Why don't just you take it and leave the humans in peace. Here and on Earth.

GREAT ONE

You think I care for the puny plans of my subjects? Earth? One paltry planet

DOCTOR

GREAT ONE

amongst millions? Give me the crystal.

I thirst for it! I ache for it!

But why is it so important to you?

You see this web of crystal? It reproduces the pattern of my brain. One perfect crystal and it will be complete. That is the perfect crystal I need.

DOCTOR

GREAT ONE

And then?

My every thought will ^{resonate} within the web and grow in power until ... until

DOCTOR

But you've built a positive feedback circuit; You're trying to increase your mental power to infinity!

GREAT ONE

Exactly! I shall be ruler of the entire Universe!

"GENESIS OF THE DALEKS" Ep. 5 TX 5.4.75 (Baker) Pg. 120 VT

DOCTOR

Davros, if you had created a virus in your laboratory, something contagious and infectious that killed on contact ... a virus that would destroy all life forms, would you allow its use?

DAVROS

It is an interesting conjecture.

DOCTOR

Would you do it?

DAVROS

The only living thing a microscopic organism ruling supreme ... a fascinating idea

DOCTOR

Would you do it?

DAVROS

Yes, yes, yes! To hold in my hand a capsule containing such power .. to know that life and death on such a scale was

my choice ... to know that the tiny pressure of my thumb is enough to break the glass and would end everything ... Yes I would do it! That power would set me above the Gods .. And through the Daleks I shall have that power!

SECTION SEVEN: DOCUMENTARY OF RADIOPHONIC WORKSHOP - REPEAT HORRID DEATHS MONTAGE PLUS NEW TRACK

SECTION EIGHT: FRIGHTENING SCENES INCLUDES DOCUMENTARY OF MASK FOR GREEL BEING MADE AND MONSTER RAT

SECTION NINE: DOCTOR'S TALENTS - POWERS OF DEDUCTION, TECHNOLOGICAL EXPERTISE ETC.

"THE DALEKS" Ep. 2 TX 28.11.64 (Hartnell) Pg. 141 Ent. Film Neg.

DOCTOR

X = Common 2. The estimated curve is 80 degrees. Did you never do 3 - dimensional graph geometry at your school, Chesterton?

IAN

Only Boyle's law I'm afraid Dr.

DOCTOR

Well, let's boil this down shall we?

"THE KROTONS" Ep. 3 TX 11.1.69 (Troughton) Pg. 30 Ent. Film

ZOE

It's all right look.

DOCTOR

What a stupid place to land! You can tell the captain's not at the helm, can't you?

ZOE

You knew it would vanish like that, didn't you?

DOCTOR

Well, it only does it, you know, when I remember to set the HADS.

ZOE

The what?

DOCTOR

Hostile Action Displacement System. If the Tardis is attached it automatically

dematerialises. I think it's
safe to go now.

"THE TIME WARRIOR" Ep. 1 TX 15.12.73 (Pertwee) Pg. 88 VT

SARAH

What's that?

DOCTOR

My alarm clock.

SARAH

Doctor, kindly don't be so patronising
.. What is it really?

DOCTOR

This is a rhondium sensor. It detects
delta particles. At a pre-fixed spectrum
density of 15 ohms an oscillation begins
in this cylinder - which opens a vacuum
valve - which wakes me up. Clear?

"ROBOT" Ep. 1 TX 28.12.74 (Baker) Pg. 115 VT

BRIGADIER

Doctor, I have every respect for your
concern for ecology, but one squashed
daisy

DOCTOR

Not just squashed. Flattened. Almost
pulverised. Now how did it get like that?

HARRY

I suppose it was stepped on.

DOCTOR

Exactly. And according to my estimation
of the resistance to pressure of vegetable
fibre - it was stepped on by something
that weighed a quarter of a ton.

SECTION TEN: OUTWITTING HIS ENEMIES

"SPACE MUSEUM" Ep. 2 TX 1.5.65 (Hartnell) Pg. 144 Ent. Film

LOBOS

A simple matter of thought selection.
By asking a question I plant an image in
your mind. No matter what you say, so
long as you are in that chair I will see
your mental pictures reflected.

(BARBARA, IAN AND VICKI CAPTURED BY
TOR AND THE XERORS)

LOBOS

You see? It is quite useless for you to
lie. Shall we return to the questioning?
How did you get here?

(PENNY FARTHING ON SCREEN)

DOCTOR

Well? No more questions?

LOBOS

Where have you come from? What are these
creatures? (WALRUS ON SCREEN) These are
amphibious creatures! You are not an
amphibian! (ON SCREEN DR. WHO IN BATHING
COSTUME AND WALRUS MOUSTACHE)

DOCTOR

Oh, I'm not am I?

"THE MIND ROBBER" Ep. 5 TX12.10.68 (Troughton) Pg. 21 Film Lib.

DOCTOR

If I cooperate.

MASTER

You have no alternative. You are part
of our master brain.

DOCTOR

So your computer feeds off my thoughts.

MASTER

Correct.

DOCTOR

Then it will create what I think?

MASTER

No, no. You are under the control of the
Master Brain!

DOCTOR

Are you so sure? You were unable to
control my mind before - I doubt you
can now!

MASTER

Submit!

DOCTOR

No! You've given me equal power. Now it's
a battle of wits between you and me!

/EITHER/

"THEYMONSTER OF PELADON" Ep. 3 TX .6.4.74 (Pertwee) Pg. 97 VT

DOCTOR FIGHTING AGGERDOR AS BEFORE
USING LULLABY, MAGNIFYING GLASS AND
TORCH.

DOCTOR

Kloheda etc. etc.

That's better old chap. That's better.

Remember me now don't you.

/OR/

THE DAEMONS Ep. 5 TX 19.6.71 (Pertwee) Pg. 69 VT

MASTER JUMPS INTO BESSIE AND DRIVES OFF.
BRIG. FIRES AFTER.

DOCTOR

No! Stop shooting! You'll damage Bessie.

BRIG

You want him to get away?

DOCTOR

Don't worry. Bessie! Bring him back!

BESSIE RETURNS STRAIGHT INTO MUZZLES OF
UNITS' GUNS.

"THE BRAIN OF MORBIUS" Ep. 4 (Baker) Pg. 131 VT

MORBIUS

You will be the first to die!

DOCTOR

The brain getting a little over-heated,
is it? You want to be careful - it's not
as strong as it was.

MORBIUS

My brain functions perfectly.

DOCTOR

I doubt it, Morbus. All the time in the
tank - it's gone soft. Would you dare
put it to the test?

MORBIUS

What test?

DOCTOR

We have all the apparatus here. I
I challenge you to a mindbending contest.

MORBIUS

I am a Time Lord of the first rank! What
are you?

DOCTOR

Oh, nothing, a mere nobody .. But I don't

think you're in the first rank
anymore.

MORBIUS

Very well Doctor. If that is how you
want to die ... I accept your challenge.

DOCTOR

There's a sporting gentleman.

SARAH

What's mindbending?

DOCTOR

It's usually just a game but it can
end in a deathlock.

MORBIUS

It will, Doctor, I Morbius, do not
play games.

DOCTOR

Neither do I. Are you ready?

(CU of Dr. and Morbius plus pictures
of earlier Dr.s.)

On guard, Morbius!

MORBIUS

You are going Dr.! Going! How far, Dr.
How long have you lived? Your puny mind
is powerless against the strength of
Morbius. Back - back to your

beginnings. (He screams and his gold-
fish bowl head fills with smoke)

SECTION ELEVEN: THE DOCTOR GETTING IT WRONG

THE WEB PLANET Ep. 3 TX 27.2.65 (Hartnell) Pg. 2 Ent. Film

(Hartnell gesticulating to Zarbis
enquiring whether they want him to enter
Tardis)

IAN

I don't think he is getting to them.

THE SPACE PIRATES Ep. 2 TX 15.3.69 (Troughton) Pg. 39 Film Lib.

JAMIE

What's happening.

ZOE

Dr. you've got it wrong! We're
gathering speed!

DOCTOR

I know! . I can't shut it off.

ZOE

What?

DOCTOR

The power's too great!

JAMIE

Isn't it working?

ZOE

Oh, it's working all right - but the wrong way! We're being repelled! Shot further out into space.

Oh what a stupid, blundering idiot I am!

/OR/

THE SEEDS OF DEATH Ep. 6 TX 1.3.69 (Troughton) Pg. 35 Ent. Film

DOCTOR

Now let's see what happens if we put these two together. Ah, no ... well perhaps these.

THE SEA DEVILS Ep. 2 TX 4.3.72 (Pertwee) Pg. 145 Ent. Film

DOCTOR

Although I say so myself that's a very efficient piece of work that.

(Apparatus disintegrates)

THE TIME MONSTER Ep. 4 TX 10.6.72 (Pertwee) Pg. 78 Ent. Film

DOCTOR (VO)

Testing, testing, testing 12345 testing testing.

MASTER

I thought as much.

JO (VO)

He can hear you.

DOCTOR (VO)

And he can't turn me off. Can you!

You've got to listen to me now.

MASTER (VO)

I thought as much.

DOCTOR

I don't suppose you've been able yet to bring Kronos through, otherwise you wouldn't be going to Atlantis, so there may be still time to make you realise the folly of (MASTER PULLS SWITCH, GIBBERISH, GIBBERISH)

MASTER (ON MONITOR)

I'm so sorry Doctor ... What was that again?

DOCTOR

GIBBERISH (HE SWITCHES OFF) of
all the low underhand tricks

JO

But what happened! I mean what language
was that?

DOCTOR

English backwards.

JO

I don't get it.

DOCTOR

He's picking up my words even before I
say them and feeding them back to me
through the Tardis's telepathic circuits
so that they come out backwards.

THE MONSTER OF PELADON Ep. 1 TX 23.3.74 (Pertwee) Pg. 95 VT

TARDIS MATERIALISES IN TUNNEL, DR. AND
SARAH STEP OUT.

DOCTOR

And this is the Citadel of Peladon,
Sarah, of the most interesting ...

SARAH

Oh no it isn't, is it Dr.?

DOCTOR

Well, no, not exactly.

SARAH

It's not your precious Citadel at all.
It's another rotten gloomy old tunnel.

DOCTOR

Well, with the scanner still on the
blink you see there was no way I could
check ...

SARAH

There's more than the scanner on the
blink.

DOCTOR

Come on let's see where we are.

THE SEEDS OF DOON Ep. 6 TX 6.3.76 (Baker) Pg. 129 VT

SARAH

Cassippeia? Or Antarctica?

DOCTOR

Ah ...

SARAH

Isn't it about time you learned how to
sterr that thing?

DOCTOR

I must have forgotten to cancel that co-ordinate programme.

SARAH

Excuses.

DOCTOR

Not at all. You remember we originally intended to come out here in the Tardis and after decided an aeroplane would be less suspicious. The Tardis is like a lift. If you press the button for the second floor and then the button for the basement, you've got to go to the second floor before you

(SARAH PUSHES HIM BACK INTO THE TARDIS)

SARAH

Alright, Doctor, alright! Let's get on our way before I freeze to death.

SECTION TWELVE: NOR IS THE DOCTOR IMMORTAL

TRANSFORMATION OF HARTNELL TO TROUGHTON

THE WAR GAMES Ep. 10 TX 21.6.69 (Troughton) Pg. 43 Ent. Film

FIRST TIME LORD

You have heard the charge against you, that you have repeatedly broken our most important law of non-interference in the affairs of other planets. What have you to say? Do you admit these actions?

DOCTOR

I not only admit them, I am proud of them. While you have been content merely to observe the evil in the galaxy I have been fighting against it.

SECOND TIME LORD

It is not we who are on trial. Doctor, it is you!

DOCTOR

Of course, you are above criticism.

FIRST TIME LORD

Do you maintain that your actions were justified?

DOCTOR

Of course I do. Give me a thought channel and I'll show you the evils I have been fighting.

(From the same episode)

DOCTOR

What's happening ! Is this some sort of joke?

FIRST TIME LORD (oov)

The time has come for you to change your appearance and begin your exile.

DOCTOR

No, I refuse to be treated ... What are you doing? Ooh! Stop! You're making me giddy!

DOCTOR

No I won't have it! You can't do this to me! No!

(IMAGE SPINS FASTER AND FASTER)

TRANSFORMATION OF TROUGHTON TO PERTWEE

THE THREE DOCTORS Ep. 1 TX 30.12.72 Pg. 83 VT & Film Lib.

DOCTOR 3

Ah! There you are! I seem to be stuck up here: hmph. So you're my replacements ... a dandy and a clown. (tuts) Well ~~what~~ have you done anything?

DOCTOR 2

Well, er ... we've assessed the situation.

DOCTOR 3

Hmph. As I thought, nothing.

DOCTOR

It isn't all that easy.

DOCTOR 2

It's not as if we knew what the stuff is.

DOCTOR 3

Then, I'll tell you - it's a time bridge.

DOCTOR 2

I see, yes, of course ...

DOCTOR 3

Now what's a bridge for! eh!

DOCTOR

Crossing.

DOCTOR 3

Right! So stop dilly-dallying and cross it.

TRANSFORMATION OF PERTWEE TO BAKER

ROBOT Ep. 1 TX 28.12.74 (Baker) Pg. 112 VTHARRY

Come on Dr.! You're supposed to be in the sick bay.

DOCTOR

Am I? Do you mean the Infirmary.

HARRY

I mean the sick bay! You're not fit yet.

DOCTOR

Fit? Fit? Of course I'm fit!. All systems go.

(Running on spot, Press ups etc. puts Harry's stethoscope to his chest)
Hearts beating.

HARRY

I don't think that can be right.

DOCTOR

Both a bit fast? Still must be patient.

A new body's like a new house. Takes a bit of time to settle in!

SECTION THIRTEEN: INTERVIEW WITH TOM BAKERSECTION FOURTEEN: "DOCTOR" JOKESTHE WEB PLANET Ep. 2 TX 20.2.65 (Hartnell) Page 2 Ent. FilmDOCTOR

Short of rubbing our back legs together like some sort of grasshopper I doubt if we can get on speaking terms.

THE KROTONS Ep. 3 TX 11.1.69 (Troughton) Page 29 Ent. FilmDOCTOR

I think there are some sulphur deposits round here somewhere.

ZOE

Yes, Jamie remarked about the smell as soon as we stepped out of the Tardis.

DOCTOR

Partly hycrogentchloride.

ZOE

What? Oh, of course, the worse smell in the world.

DOCTOR

In any world.

ZOE

Why didn't I think of that?

THE MONSTER OF PELADON Ep. 23.3.74 (Pertwee) Pg. 96 VTALPHA

Dr.! It's the Doctor'.

DOCTOR

It's Alpha Centauri. Alpha Centauri,
my dear fellow. What a well-timed
entrance.

ALPHA

It's like a miracle Doctor. All these
years and you haven't changed a bit.

DOCTOR

Neither have you. A touch of grey in
the tentacles perhaps, but still the
same old Alpha.

/OR/THE TIME WARRIOR Ep. 3 TX 29.12.73 (Pertwee) Pg. 93 VTDOCTOR

My people are very keen to stamp out
unlicensed time travel. You can think
of us as galactic ticket inspectors if
you like.

THE FACE OF EVIL Ep. 1 (Baker) Pg. 150 VTDOCTOR

Hello, did I startle you? Don't be
afraid. I won't hurt you.

LEELA

The Evil One.

DOCTOR

Well nobody's perfect but that's
overstating it a bit. I'm the Doctor.
What's your name.

LEELA

Leela.

DOCTOR

Leela, that's a nice name, I've never
met anyone called Leela. Would you like
a jelly baby Leela?

SECTION FIFTEEN: THE DOCTOR'S PHILOSOPHYWORLD'S END Ep. 5 TX 19.12.64 (Hartnell) Pg. 139 Ent. FilmDOCTOR

No Tyler, I have never taken life in

any form except when my own was
immediately threatened.

PLANET OF THE DALEKS Ep. 6 TX 12.5.73 (Pertwee) Pg. 89 VT

DOCTOR

When you get back, you'll all be national
heroes ... everyone will want to hear of
your adventures

TARON

Of course they will.

DOCTOR

Be careful how you tell your story.

Don't glamourise it ... don't make war
an
sound/exciting and thrilling game.

TARON

I understand.

DOCTOR

Tell about the members of your mission
who are not returning .. Mino, Vaber,
Marat .. otherwise your people might
begin to relish the idea of war. That
must not happen.

THE TIME MONSTER Ep. 6 TX 24.6.72 (Pertwee) Pg. 79 Ent. Film

MASTER

Help me ... please .. please Doctor ..
I can't bear it. Do something please.

DOCTOR

Oh, Mighty Kronos, I ask one more
favour of you.

FACE

Name it.

DOCTOR

His life.

FACE

He made a prisoner of me.

DOCTOR

I know, but will you allow me to deal with
him in our way?

FACE

I do not understand you but if that is
your desire, so let it be.

MASTER

Thank you Doctor.

DOCTOR

Don't thank me - you're coming back with us

MASTER

Of course. (MASTER ESCAPES)

DOCTOR

Stop him!

FACE

You asked for him to be given his freedom. He has it!

JO

Here we go again! But why? Why did you even ask?

DOCTOR

Would you condemn anybody to an eternity of torment? Even the Master.

GENESIS OF THE DALEKS Ep. 6 TX 12.4.75 (Baker) Pg. 122 VT

DOCTOR

If somebody who knew the future pointed out a child to you ... If they told you that the child would grow up totally evil .. A ruthless dictator who would destroy millions of lives. Could you kill that child?

SARAH

Look we're talking about the Daleks - the most evil creatures ever invented. You must destroy them completely. You must complete your mission for the Time Lord.

DOCTOR

But do I have the right?

SECTION SIXTEEN: DOCTOR'S SIMPLE ACT OF FAITH OR COURAGE

PLANET OF THE SPIDERS Ep. 6 8.6.74 (Pertwee) VT Page 108

DOCTOR

You must listen to me! I haven't much time left. What you are trying to do is impossible. If you complete that circuit the energy will build up and up until it can't be contained. You will

GREAT ONE

destroy yourself.

You waste the little time remaining to you. I will grant you one last favour. You may watch the completion of my triumph. (CRYSTAL IS PLUCKED FROM DR'S HAND AND SETTLES ON LATTICE) I am complete. Now I am total power. All praise to the Great One.

DOCTOR

Stop it. Can't you see what's happening to you?

GREAT ONE

All praise to the Great One! Bow down before me planets. Bow down, stars. Bow down, oh Galaxies and worship the Great One, the Me, the Great All. Powerful Me! I am burning, my brain is on fire! Help me! (DR. STAGGERS FROM CAVE)

(from the same episode)

SARAH

Oh, Doctor, why did you have to go back.

DOCTOR

I had to face my fear Sarah. That was more important than just going on living.

THE PYRAMIDS OF MARS Ep. 4 TX 15.11.75 (Baker) Pg. 149 VT

SUTEKH

Approach closer. What are you called, Time Lord.

DOCTOR

Doctor.

SUTEKH

I offer you an alliance, Doctor, serve me truly and an empire can be yours.

DOCTOR

Serve you! Sutekh, your name is

abominated in every civilised world -
whether that name be Satan, Sadoh ..

Serve me, Doctor!

Never!

SUTEKH

DOCTOR

PROG. TITLE		THE LIVELY ARTS		SHOOTING ORDER SHOT LIST			
Episode(s) / Sub. Title		WHOSE DR. WHO?		Distribution		Denotes Recipient	
Proj. No(s)		4156/9206		To:-		Room No. and Building	
Dept.		MUSIC & ARTS		Film Editor:		*	
Production date(s)				David Martin			
Filming/O.B. date(s)		19th January 1977 & 24th January to 4th February incl.		Snr. Asst. Enquiries Film Library		S.137, W'mill Rd	
Producer		TONY CASH		Room No.		Building	
Director				5011		K.H.	
Designer				Tel. Ext.		File Copy	
						Date	
						24.1.77	

To assist Film Library, please give full details of Location for each camera roll No.

Camera Roll No.	Slate No.	Take	Description	Sound	Tape No.	Duration
1 (short BOE roll)	1	1	INT. Plastics Rm. T.C. E. Tower: CUs Michael Spice (actor), Heather Stewart (Make-Up Supervisor) R. fr., Sandra (Make-Up Asst.) L. fr. They apply Alginate Impression Compound to Michael's forehead, eyes, nose. Move to WS.	S	1	1'35"
	2	1	WS a/b - then CU Michael - they apply compound to rest of face. Move to BCU & various CUs.	S		2'30" approx.
	3	1	Various CUs as they apply wet strips of Plaster of Paris on top of compound, from top of Michael's face down.	S		2'00"
	4	1	LS Michael with plaster of Paris over his face - Heather R. fr., Sandra L. fr. applying it.	S		20"
	5	1	A/b	S		20"
	6	1	CU Michael writing note Heather cuts mask away from around Michael's throat	S		25"
	7	1	CU Heather takes mask off Michael's face, using spatula to ease it off. CU Michael's bare face, he wipes remains of compound from lips	S		1'20"
	8	1	T-S CU mask filled with plaster of Paris. Heather writes identification on it.	S		1'10"
	9	1	WS two rough sketches of "Greel" + CUs of each	M		
	10	1	Michael's P.O.V. : CU Heather sweeping brush, with compound on it, across lens; then wiping the glass with compound until it is covered Repeat of above	M		45" 40"
	11	1	Static shot of mask with Heather digging out nostrils + Clear shot of mask	M		30" 45"

PROG. TITLE	THE LIVELY ARTS	SHOOTING ORDER SHOT LIST (continued)		
Episode(s) / Sub. Title	WHOSE DR. WHO?	Page No.	2	*
Proj. No(s)	4156/9206			

Camera Roll No.	Slate No.	Take	Description	Sound	Tape No.	Duration
			<u>INT. John Bloomfield's house</u>			
2	12 BOE	1	CU Giant Rat's head (without fur) - nose & whiskers twitch. John Bloomfield (Costume Designer) & Gerry Scott (his assistant) swivel head clockwise to align with Rat's body	S	2	40"
	13 BOE	1	WS - 2 twitches of nose, then head is turned to align with body. John & Gerry put fur coat on framed body. Cam. moves to LS head & body	S		1'25"
3	14 BOE	1	T-S - few twitches of nose, then head is swivelled a/b (N.G. - Action)	S		25"
	14 BOE	2	Couple of twitches, then head swivelled a/b - John & Gerry cover frame with fur	S		1'00"
	15 BOE	1	CUs John & Gerry as they cover frame with fur a/b	S		35"
	16	1	MCU Gerry (asking John about tail) - John walks R-L, exits fr. L. (N.G.)	S		10"
	16 BOE	2	A/b	S		25"
	17 BOE	1	MS tail as John waggles it + CU John	S		35"
	18 BOE	1	CU tip of tail waggling	S		35"
	19 BOE	1	Tighter on tail as it waggles	S		15"
	20 BOE	1	CU drawing of Giant Rat. John explains how Rat is operated; demonstrates how jaw works, places rat's head on headstand	S		35"
	21	1	CU drawing of Henry VIII costume - Pan to CU John talking about his job as Costumer Designer on Dr. Who	S		30"
	21	2	A/b - better	S		30"
	22	1	CU Gerry talking about the costumes he has worked on. + CU drawings mentioned above by Gerry.	S M		45"
	23 BOE	1	CUs drawings mentioned above (as Gerry points to them) CUs 2 drawings (The Tesh & Leela)	M		

PROG. TITLE	THE LIVELY ARTS	SHOOTING ORDER SHOT LIST (continued)		
Episode(s) / Sub. Title	WHOSE DR. WHO?			Page No. 3 *
Proj. No(s)	4156/9206			

Camera Roll No.	Slate No.	Take	Description	Sound	Tape No.	Duration
4	24 BOE	1	<u>INT. Studio T.C.1. (T.C.)</u>			
		1	Lighting Supervisor (Fred) working out lights, using his plan and 'walkie-talkie'	S	3	
		1	WS Greel's Chamber. Roger Murray-Leach (Designer) climbs onto set.	S		
		1	Greel's Chamber a/b - Design Asst. throws soil onto floor	S		
		1	Various shots - Design Asst. throwing soil onto floor; Roger & Asst. throwing soil	S		
		1	CUs 2 scenehands sawing pieces off 'Distillation Chamber' machine	S		
		1	CU Roger attaching flask to lab. equipment. WS set incl. Roger and scenehands	S		
		1	CU Des. Asst. attaching flasks to lab. equipment	S		
		1	WS Des. Asst. places lab. bottles on table	S		
		1	MCU Des. Asst. fixes lab. equipment, flasks, etc.	S		
		1	WS Des. Asst. fixes lab. equipment at further table	S		
		1	Des. Asst. attaches pipe to Control Box of 'Distillation Chamber' & pulls handles	S		
5	35 BOE	1	LS through scenery flats of Lighting Supervisor walking R-L; stops & looks at lighting plan	S		
		1	Lighting man holding light, yelling "75 up" - Pan to light as it goes up. Pan back to man	S		
		1	WS Michael (Special Effects) working in wooden trap CU above	S		
		1	Pan of weird oddments in 'junk-room' set. Roger adds 'bow & arrow' to set. WS dif. angle Roger a/b Pan of 'junk-room'	S		
		1	<u>Top-Shots from gantry:</u> Pan of Greel's Chamber	S		
		1	A/b	M		
		1	Tight on Greel's Chamber - pull out to WS	M		

PROG. TITLE		THE LIVELY ARTS		SHOOTING ORDER SHOT LIST (continued)			
Episode(s) / Sub. Title		WHOSE DR. WHO?		Page No.		4 *	
Proj. No(s)		4156/9206					
Camera Roll No.	Slate No.	Take	Description	Sound	Tape No.	Duration	
5			<u>T-S's from gantry:</u> (W/T - Studio gen. atmos.)		4		
	42 BOE	1	Tight on men working on top of sewer tunnel	S			
	43 BOE	1	WS pan of sewer tunnels L-R	M			
	44 BOE	1	WS Greel's Chamber - Scenery Supervisor with plan giving orders	S			
	45 BOE	1	LS studio activity incl. camera	S			
	46 BOE	1	LS scenery flat being moved behind Greel's chamber set	S			
	47 BOE	1	LS camera being swung around	S			
6	48 BOE	1	Pan down from lights to lighting man on Greel's Chamber	S			
	49 BOE	1	Pan from 4 cameras through flat to gen. WS 'Victorian Room' incl. lighting men	S			
	50 BOE	1	<u>INT. Dressing Room to T.C.l.:</u> Various CUs Stewart Fell (actor) with Giant Rat's head on - John Bloomfield & Gerry discuss with Stewart how best to operate the jaw. Takes head off, leaves jaw-piece on. Move to dif. angle: WS back view Steward	S			
	51 BOE	1	WS back view Steward in front of mirror trying out jaw. Gerry l. fr., John R. fr. - they fit jaw-piece on Steward's head	S			
	52 BOE	1	Stewart a/b - then John & Gerry place Rat's head on. Stewart moves his head about. Gerry puts gloves/sleeves on the Stewart's arms. CU hands while Steward tries them out. Stewart	S			
	53 BOE	1	A/b - Gerry fits sleeves. John takes off Rat's head, then jaw-piece & sleeves	S			
7	54 BOE	1	<u>INT. Studio:</u> LS sewer tunnel. Stewart in Rat's body. John L. fr. holding Rat's head, puts it on Steward. Pan to David Maloney (Director) at near end of sewer. Pan back to Stewart & John. Stewart rehearses movement in tunnel.	S	5		
	55 BOE	1	LS tunnel as Giant Rat rehearses running up & down tunnel	S			

PROG. TITLE	THE LIVELY ARTS		SHOOTING ORDER SHOT LIST (continued)	
Episode(s) / Sub. Title	WHOSE DR. WHO?			
Proj. No(s)	4156/9206		Page No.	45*

Camera Roll No.	Slate No.	Take	Description	Sound	Tape No.	Duration
7	56 BOE	1	Gerry at end of tunnel holding end of Rat's tail. Move to LS - see back view of Rat in tunnel as Gerry holds tail	S	5	
	57 BOE	1	Gerry holding tail & Rat emerges from tunnel L-R (without head on)	S		
	58 57 BOE	1	<u>Make-Up Room:</u> CU Heather painting sketch of Greel's mask	M		
	58 BOE	1	CU above sketch (as Heather paints) Pan from another sketch to CU above sketch	M		
			CU Heather's reflection in mirror as she paints above sketch	M		
	59 BOE	1	LS Stewart (dressed as Leela in Victorian clothes) - Make-Up Asst. (Jenny) fixes his chair & makes up his face	S		
	60	1	CU monitor set in M-U Rm. showing cam. rehearsal (depicting) (including Leela in Victorian clothes). Pan down to Stewart dressed as Leela. Pan up to set.	S		
	61 BOE	1	Pan from hat on table - Jenny puts in on Stewart - pan up to set	S		
	62 BOE	1	CU Stewart's reflection in mirror	S		
	63 BOE	1	CU Deep Roy being made up (his eyes)	S		
8	64 BOE	1	CU Deep Roy as jaw-piece is put on him by Heather. Reflection in mirror. Back to CU Deep Roy as Heather puts mask on him. Pan to mirror reflection CU Deep Roy as Heather adjusts mask & hair. He sits down and shet puts wig on him.	S		
	65 BOE	1	Deep Roy, fully masked, etc. a/b - Heather finishes off his eyes and they discuss whether it's comfortable.	S		
	66 BOE	1	Deep Roy makes final adjustment & leaves M-U Rm., exits fr. l.	S		

PROG. TITLE	THE LIVELY ARTS	SHOOTING ORDER SHOT LIST (continued)		
Episode(s) / Sub. Title	WHOSE DR. WHO?	Page No.	6	*
Proj. No(s)	4156/9206			

Camera Roll No.	Slate No.	Take	Description	Sound	Tape No.	Duration
8	67	1	<u>INT.</u> : INTERVIEW with KENNETH BAILEY	S	6	3'50"
	68	1	Interview contd.	S		5'15"
9	69	1	Interview contd.	S		4'30"
	70	1	Interview contd. (after false start - 5" - road works) (Battery noise - N.G.)	S	7	45"
	71	1	Interview contd. (after false start - 10")	S		2'05"
	72	1	Interview contd. (comment about Merlin)	S		25"
	73	1	Interview contd. (contrast between Dr. Who & Startrek)	S		1'00"
10	74	1	INTERVIEW with DAVE SCOTT (impact of first programme he watched)	S		35" (plane)
	75	1	Intv. contd. (hasn't missed an episode for 10 yrs. Favourite Dr. Who - Wm. Hartnell)	S		2'00" (plane)
	76	1	Intv. contd. (Favourite Dr. Who - Wm. Hartnell & significance of this - possibly age group)	S		1'00" (plane)
	77	1	Intv. contd. (What particular action has stuck in his mind)	S		1'15" (plane)
	78	1	Intv. contd. (Disadvantages of being a Dr. Who fan - teased by friends. Amount of time taken up)	S		1'25" (plane)
	79	1	Intv. contd. (Conflict of Dr. with antagonists. His personality changes with each actor who plays him)	S		1'30" (plane)
	80	1	Intv. contd. (He makes a synopsis of each serial. The change in different doctors)	S		1'25" (plane)
11	81	1	Intv. contd. (Change in Doctors' companions & roles as foils to Dr.'s humour etc. Probably better acted & written in early days)	S		1'45" (plane)
	82	1	Intv. contd.	S		15" (plane)
	83	1	Intv. contd. (Implausibility of plots)	S		20"
	84	1	Intv. contd. (What Dr. is not allowed to do)	S		25"
	85	1	Intv. contd. (Dr.'s bungling makes him fallible)	S		25"
	86	1	Intv. contd. (women's roles)	S		25"

PROG. TITLE				SHOOTING ORDER SHOT LIST			
"SECOND HOUSE" THE LIVELY ARTS				Distribution		Denotes Recipient	
Episode(s) / Sub. Title				To:-		Room No. and Building	
Proj. No(s)				Film Editor:		*	
4156/9206				D. Martin		E204 TVC	
Prod. Costing Wk(s)				Snr. Asst. Enquiries Film Library		S.137, W'mill Rd	
14				Channel BBC-2		1	
Dept.				Studio			
Arts Features							
Production day(s) and date(s)				Week(s)			
Filming date(s)				Week(s)			
19.1.77 & 24.1. to 4.2.77 & 15.2.77							
Producer				Room No.		Building	
Director				5011		KH	
Designer				Tel. Ext.		File Copy	
						Date	
						8.2.77X	

To assist Film Library, please give full details of Location for each camera roll No.

Camera Roll No.	Slate No.	Take	Description	Sound	Tape No.	Duration
11	87	1	How long have you been interested in Dr. Who? Were you watching it before you had a family? Which of you first got interested in it? Preference for series based on Earth. Difference between Leela and other assistants. Spirit of adventure?	S	8	5' 33"
12	88	1	Have any of the programmes frightened you? The Krynoids and the crusher. Did you have nightmares? Does it worry you that they are seeing programmes that frighten them? Did you ever want to complain?	S	8	4' 15"
12	89	1	Situations when Dr. is in serious danger? Dr. jokes you remember? Exploding jelly babies. How the programme has affected Paul. Sarah, have you ever written about Dr. Who? Made any models? Stimulates imagination?	S	9	5' 30"
13	90	1	How does Dr. Who compare with other fairy stories? Liz's ambition to play a monster. Children's favourite monsters. How much time a week do you devote to Dr. Who? Do you remember the Dr.s changing? Views on Tom Baker? Morality of the programme. Separate shots - W/As and individuals	S	9	6' 50"
				M		

PROG. TITLE		SHOOTING ORDER SHOT LIST (continued)				
THE LIVELY ARTS						*
Episode(s) / Sub. Title		Page No. 8				
Proj. No(s)		4156/9206				
Camera Roll No.	Slate No.	Take	Description	Sound	Tape No.	Duration
14	92	1	<u>INT.</u> INTERVIEW with BRUCE BAKER (1st episode; Daleks; John Pertwee; transformations)	S	10	
	93	1	Intv. contd. (Transformations; chrysalis; communication with monsters)	S		
	94	1	Intv. contd. (John Pertwee running an Academy?)	S		
15	95	1	<u>INT. Script Editor's Office, Union House</u> Script Conference: Start on Terence Dicks (Script Writer) saying he is worried Dr. Who is taking over too much as a political figure. Pan to Graham Williams (Producer) and Robert Holmes (Script Editor). Camera pans to each of the three throughout discussion.	S	11	5'45"
	96 BOE	1	WS Terence Dicks L. fr - Graham Williams centre - Bob Holmes R. fr. (discussing how the serial should end)	S		1'05"
	97 BOE	1	O/s (Terence) of Graham and Bob (talking about World War II bombings)	S		30" approx.
	98 BOE	1	O/s (Graham) of Terence nodding	S		1'00" approx.
16	99	1	<u>INT. Keith & Pauline Hewett's house,</u> WS Diana L. fr., Pauline, Casper, Keith, R. fr. seated. Start on Keith (impact on family) - Pauline (differences between Dr.'s) - Caspar (Patrick Troughton & frightening episodes) - Keith - Pauline - Diana. (Sound ran out)	S		6'00"
	100	1	Intv. contd. - Caspar (Dr.'s power of deduction) - Keith (Dr.'s believability) - Caspar (Dr.'s believability) - Pauline (his companions) - Diana (Sarah Jane) - Caspar (importance of relationships)	S	12	4'35"
17	101	1	Intv. contd. - Caspar (importance of Dr.'s relia companions) - Keith - Pauline - Keith (relief of Daleks' death) - Diana (Queen of Spider's death) - Keith (dry humour) - Caspar (Dr.'s humour) - Keith (humour) - Pauline (sets, costumes) - Diana (monsters' costumes) - Caspar (like to act in it) - Keith (only prog. they watch together) + C/away Dr. Who doll	S		7'45"
	102	1	Intv. contd. - Caspar (mortality of Dr.) + C/away nods	S		1'00"
18	103	1	C/aways + Keith (differences between 4 actors) + C/aways	S		1'25"
	104 BOE	1	WS family group (listening & nods)	M		

PROG. TITLE	THE LIVELY ARTS	SHOOTING ORDER SHOT LIST (continued)	
Episode(s) / Sub. Title	WHOSE DOR. WHO?	Page No.	9 *
Proj. No(s)	4156/9206		

Camera Roll No.	Slate No.	Take	Description	Sound	Tape No.	Duration
18	105	1	<u>INT.</u> INTERVIEW with GINETTE JONES (Character of Dr. - Tom Baker's debut - girl companions - transformations)	S	13	5'00"
19	106	1	Intv. contd. (Dr.'s regeneration - differences between Dr. & their descriptions)	S		2'35"
	107	1	Intv. contd. (Sound effects & music - frightening episodes)	S		2'50"
	108	1	Intv. contd. (obedience of girl companions)	S		30"
	109	1	INTERVIEW with PETER BEALE (Fan since 1st prog. - transformations - Daleks -)	S		3'50"
20	110	1	Intv. contd. (Wm. Hartnell - characteristic differences of Drs.)	S	14	3'00"
(no 111)						
	112	1	Intv. contd. (Girl companions - question of prog. frightening kids)	S		4'10"
(2nd clap)						
	113	1	<u>INT. Plastics Room, East Tower, T.C.</u> Top-shot CU Greel's mask with grey clay deformities. Slow pan along details. Pull out to WS as Heather smoothes clay into face mask. (Repeated twice)	M		
	114	1	A/b but no WS - (Repeated once) + A/b but wider (film ran out)	M		
	BOE					
21	115	1	A/b but wider	M		
	BOE					
	116	1	<u>INT. North Kensington Community Centre, Dalgarno Way, W.10.</u> Various shots as Tom Baker & Deep Roy play 'Football Machine' - David Maloney (Director) watching them. Tom & Deep drink tea & eat biscuits as they play.	S		2'00" approx.
	BOE					
	117	1	A/b but Tom & Deep have changed sides of machine. David Maloney stands further back by counter	S		2'00" approx.
	118	1	WS 4-S Tom & Deep, far side of machine; David & Sue near side. They play 'football'. Move to CUs Deep and Tom CUs ball & 'footballers', then Tom & Deep. Move to 1/a Tom & Deep	S		3'15"
	BOE					
	119	1	Cus David & Sue; ball & 'footballers'.	S		1'15"
	BOE					
	120	1	CUs Tom (as he plays 'football')	S		20"
	BOE					

PROG. TITLE		SHOOTING ORDER SHOT LIST (continued)				
THE LIVELY ARTS					Page No.	10 *
Episode(s) / Sub. Title		WHOSE DR. WHO?				
Proj. No(s)		4156/9206				
Camera Roll No.	Slate No.	Take	Description	Sound	Tape No.	Duration
			<u>Int. Nth. Kensington Comm. Centre (contd.)</u>			
	121 BOE	1	Various shots of rehearsal in progress: David & Tom help Deep onto top of stacked chairs. Move to 2-S David & Tom; move to W 3 S David, Tom & Deep on chair b/g; move to CU Tom lying on floor; CU David	S	15	3'00" approx.
22	122 BOE	1	Top-shot Tom sitting on floor - Pan l. to David - r. to Tom - l. to CU David. Move to 3-S David, Deep & Tom. Move to rev./angle 2-S Tom & David. Move to rev/angle o/s (David) of Deep.	S		3'00" approx.
	123	1	INTERVIEW with TOM BAKER (His reactions to Dr. Who before he worked on prog. Problems of acting the Dr.; 3 previous doctors; his approach to playing the Dr; his feedback from the kids)	S		5'45"
23	124	1	Intv. contd. (He is allowed to influence the prog.; the writing of the prog.) (Sound ran out)	S		4'10"
	125	1	Intv. contd. (Modds change. Effect of playing a loved hero on private life; tries not to dissapoint kidsin real life; morality of Dr.) Plastics Room, E.T., T.C.	S	16	5'30"
24	126 BOE	1	<u>Int. Visual Effects Workroom, Western Avenue</u> CU s + WS s of rubber version of clay mask previously shot	M		
	127 BOE	1	<u>Int. Visual Effects Workroom, Western Avenue</u> WS Michael John Harris & Andrew Lazell b/g - trolley containing chunk of Pharaoh f/g. Andy cuts polystyrene, Michael works with electical wires	S		22"
	"		WS Man (Peter Logan) walks R-L pushing trolley containing chunk of Pharaoh f/g - Andy & Michael a/b b/g	S		25"
	128 BOE	1	CU Andy cuts polystyrene	S		18"
	129 BOE	1	A/b - more cutting	S		15"
	130 BOE	1	CU Michael makes hole in polystyrene with red pencil & sticks charge into hole	M		25"
	131 BOE	1	MCU Michael puts charge into hole in polystyrene	S		13"
	132 BOE	1	CU dif. ang. Michael puts charge into another hole	M		10"
	"		WS Michael with detonator, shouts "there's going to be a bang!", touches detonator with wire & polystyrene explodes	S		15"
	133 BOE	1	MCU Michael shouts: "there's going to be a bang!", then touches detonator with wire	S		9"

PROG. TITLE	THE LIVELY ARTS	SHOOTING ORDER SHOT LIST (continued)		
Episode(s) / Sub. Title	WHOSE DR. WHO?	Page No.	11	*
Proj. No(s)	4156/9206			

Camera Roll No.	Slate No.	Take	Description	Sound	Tape No.	Duration
24	134	1	<u>Int. Visual Effects Workroom (contd)</u> BCU rev.ang. Michael touches detonator with wire	M	16	
	135	1	WS veneered piece of wood propped on table - Andy b/g - Michael f/g R. fr. Michael shouts "in your own time", Andy touches detonator with wire. Wood explodes exposing 2 holes where gunpowder was. Andy moves to Michael & they look at wood	S	34	34"
	136	1	<u>Int.</u> Interview with JOHN MILLER (importance of knowledge of Dr. Who in his job as child psychologist. Modern version of archetypal story. Case of an autistic boy.)	S	17	4'45"
25	137	1	Contd. (Frightening aspects. Monsters activate hidden side of human character. Question of children's fear & effect on them)	S		4'50"
	138	1	Contd. (His professional meetings with children. His own feelings on Dr. Who)	S	18	5'35"
26	139	1	Contd. (Rather "middle-class")	S		1'10"
	140	1	Contd. (technological & artistic side of prog. Adult fans immature? Comparison to fairy stories.) Dr.'s human qualities more essential than scientific ones.)	S		3'35"
	141	1	Contd. (above ^{last} comment repeated)	S		35"
	142	1	Contd. (Reason why mainly boys who are interested. Girls companions. Dr.'s mortality)	S		3'10"
27	143 BOE	1	<u>INT. Intensive Care Unit, Whiston Hospital, Prescott, Merseyside</u> CU 'overdose' patient installed in ventilator - pan to Dr. Sherwood Jones as he talks to Doctor & Sister. Move to rev/ang. Dr. Jones & other Doctor. Various CUs patient & staff.	S	19	1'50"
	144 BOE	1	CU patient as Dr. pats her face trying to wake her - holds her hand - pan to her feet as he touches them	M		40"
	145	1	CU patient as Dr. ^{Jones} tries to wake her - pan as he touches her feet - Move to 2-S Sister & Doctor looking on	S		45"
	146 BOE	1	WS patient - Dr. Jones r. sister l., other doctor b/g. Dr. Jones tries to wake her. He looks at machine reading. Back to patient.	S		30"
	147	1	Start on gall-bladder patient. Dr Jones, other doctor & Sister enter rm & approach patient's bed far side. Cam moves to LS patient then back to side of bed. CUs of Dr. Jones & patient	S		3'00"

PROG. TITLE		SHOOTING ORDER SHOT LIST (continued)				
THE LIVELY ARTS					Page No.	12 *
Episode(s) / Sub. Title		WHOSE DR. WHO?				
Proj. No(s)		4156/9206				
Camera Roll No.	Slate No.	Take	Description	Sound	Tape No.	Duration
27	148	1	<u>Int. Intensive Care Unit (Contd)</u> R/a above patient tubes	S	19	20"
149 BOE		1	CU drip-feed bottles - pan down/to male patient - pan to CU Doctor - Move to WS patient & 3 nurses b/g - Dr. Jones & other doctor R. Move to patient's feet as he tries to move leg. L/a patient & Dr. T/s patient	S		2'45"
28	150 BOE	1	L/a above patient & other doctor. Move to Dr. Jones talking to patient & then nurses.	S		1'00"
	151 BOE	1	CU respiratory machine in operation	S		30" approx.
	152 BOE	1	CU nurse adjusting drip-feed" - pan up to bottles	S		20" approx
	153 BOE	1	CU l/a patient & tubes around his neck	M		20" approx
	154	1	CU sculpture of hands	M		
29	155	1	<u>Int. Dr. Sherwood Jones' house</u> 6-SHOT: (L-R front row) Skip, Margaret, Dr. Jones, Norma (L-R back row) Robert, Dave Max	S	20	10'35"
30 156		1	Discussion starting with Dr. Jones - Norma - Margaret - Skip - Robert - Dr. Jones - Max - Norma - Max - Dr. Jones - Margaret - Skip			
30	156	1	Discussion contd.	S		
	157	1	Discussion contd.	S		
	158	1	Discussion contd: Skip - Dr. Jones	S	21	2'45"
	159	1	C/aways & nods from members of group	M		
28	160	1	T/s 6-Shot	M		
			(W/T: Dr. Jones talking about his work and its relation to the Dr. Who programme)			2'30"
	161	1	<u>INT. Towerhill Junior School, Moor Avenue, Witney, Oxford.</u> 2-S John Miller & Philip & CUs	S		
	162	1	Contd.	S		
31	163	1	CU Philip's drawing	M		
	164	1	2-S Philip & John Miller & CUs	M		
	165	1	A/b	M		

PROG. TITLE	THE LIVELY ARTS	SHOOTING ORDER SHOT LIST (continued)	
Episode(s) / Sub. Title	WHOSE DR. WHO?	Page No.	13 *
Proj. No(s)	4156/9206		

Camera Roll No.	Slate No.	Take	Description	Sound	Tape No.	Duration
31	166	1	<u>Int. Towerhill Junior School (Contd)</u> 2-S John Miller & Brian & CUs	S	22	
	167	1	Contd.	S		
	168	1	2-S John M. & Brian	M		
	169	1	C/away Brian's drawing	M		
	170	1	2-S John Miller & little girl + CUs	S		
	171	1	CU xJohn as c/away	S		
	32	172	2-S John Miller & little boy + CUs	S		
	173	1	2-S John Miller & Michael + CUs	S		
	174	1	A/b	S		
	175	1	EXT. outside office - looking in through window. Zoom out from John & Michael to WS	M		
33	176	1	EXT. pan of school block	M		
	178	1	<u>INT. Workshop, Sc. Block, T.C.</u> Hand-held tracking shot starting at back of polystyrene dragon where Steve is slicing off polystyrene front legs with heated wire. Track back as Steve moves to other side of dragon where Patricia is carving it from top of ladder - WS dragon, Patricia & Steve slicing off polystyrene	S	23	40"
	178	2	A/b (W/T atmos. following sync. to cover any additional material - approx. 1'00")	S		40"
	179 BOE	1	Shot thru side of dragon's mouth to Patricia at top of ladder carving with knife	M		
	180	1	R/a CU knife as Patricia carves polystyrene	S		30"
	181	1	T/s WS from gantry of Dragon with Steve and Patricia working on it	M		
	182 BOE	1	<u>INT. Smallwood Junior School, Smallwood Road, Garratt Lane, Tooting, S.W.17.</u> WS group of kids (younger age group). They all raise their hands. Discussion: Tony - Tina - Nicholas - Karen - Tina - Stephen - Tony - Karen - Dean	S		6'45"
	34	183	Discussion contd: Dean - girl - Lee - WS group - Nicholas - Tina - Dean - David - Carol - Tina	S		4'45"

PROG. TITLE	THE LIVELY ARTS	SHOOTING ORDER SHOT LIST (continued)		
Episode(s) / Sub. Title	WHOSE DR. WHO?	Page No.	14	*
Proj. No(s)	4156/9206			

Camera Roll No.	Slate No.	Take	Description	Sound	Tape No.	Duration
34	184 BOE	1	<u>Int. Smallwood Junior School (Contd.)</u> Discussion contd. - Karen - Jackie - Laura - Donna - Carol	S	24	2'10"
	185 BOE	1	WS group - they all raise hands a few times	M		
	186 BOE	1	EXT: Kids playing in playground	S		
	187 BOE	1	EXT: WS kids climbing frame	S		
	188	1	EXT: WS kids lining up	M		
32	189 BOE	1	INT. (Older age-group) Discussion: Paul - Robert - Kevin - Sally - Roger - Matthew	S		3'45"
35	190	1	Discussion contd. - Jude - Ian - 2nd Ian - Zappa - Ian - Jude - boy - Roger - Bertrand - Trudy - Steve (NB: Short break in middle)	S		6'15"
	191 BOE	1	Discussion contd: Ian - Jude - Steven	S	25	1'00"
	192 BOE	1	WS group of kids	M		1'00" approx.
36	193 BOE	1	<u>INT. Radiophonic Workshop, Delaware Road, W.9.</u> CU large lock & bolt as Dick Mills moves bolt about. Hold for several secs. then zoom out to WS, including microphone	S		40"
	193 BOE	2	A/b but better	S		35"
	194 BOE	1	CU string with brown paper wrapped around it being pulled by Dick, next to microphone (making squeak)	S		30"
	195 BOE	1	CU ruler next to microphone - Dick "pings" it several times	S		45"
	196 BOE	1	CU Dick's hands squelching Swarfega (green hand cleanser) - pull out to WS (making squelching noise)	S		40"
	197 BOE	1	(Squelching noise tape): Swing focus from bobbin f/g along tape to machine to Dick's hand b/g turning dial (N.G. - action)	S		45"
	197 BOE 2nd clap	2	Swing focus from bobbin f/g along tape to machine dial b/g just as Dick's hand reaches it. (He explains his action)	S		45"
	197 BOE	3	A/b but better timing	S		1'00"

PROG. TITLE	THE LIVELY ARTS		SHOOTING ORDER SHOT LIST (continued)	
Episode(s) / Sub. Title	WHOSE DR. WHO?			
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Camera Roll No.	Slate No.	Take	Description	Sound	Tape No.	Duration
36	198	1	<u>Int. Radiophonic Workshop (Contd.)</u> WS synthesiser L. fr. - tape machine R. - Dick centre. Dick slows down tape, operates synthesiser, making "Dr Who" type noises	S	25	1'00"
	199	1	CU Dick putting pegs into synthesiser	M		15"
	200 BOE	1	CU Dick touching keyboard of synthesiser	M		
	201	1	CU light on synthesiser flashing (Film ran out)	M		
37	202	1	<u>INT. Main Workshop, Sc. Blk., T.C.</u> WS Tardis police box - Melvyn comes out of door - zoom in to MCU Melvyn. Melvyn's opening link.	S		1'28"
	202	2	A/b (false start 15") Melvyn's opening link - N.G.	S		40"
	202	3	A/b - N.G.	S	26	1'20"
			<u>INT. Kidderpore Hall, Finchley Road (Dr. Who Appreciation Society)</u>			
	203	1	Discussion: Yan - Steve - Helen - Catherine	S		3'45"
	204	1	Discussion contd: Catherine - Jane - Jane (Film ran out)	S		2'20"
38	205	1	Discussion contd: Steve (plane b/g)	S		35"
	206	1	Discussion contd: Steve - Les - Ann (plane b/g)	S		5'05"
	207	1	Discussion contd: Ann - Rosemary - Graham - Howard	S	27	4'10"
39	208	1	* " " Elizabeth - Steven - Steven no. 2	S		2'35"
	209	1	" " Pete	S		1'35"
	210	1	" " Steve - Ann - Yan - Steve	S		3'00"
	211 BOE	1	WS group	M		

PROG. TITLE	THE LIVELY ARTS		SHOOTING ORDER SHOT LIST (continued)	
Episode(s) / Sub. Title	WHOSE DR. WHO?			
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Camera Roll No.	Slate No.	Take	Description	Sound	Tape No.	Duration
40	212	1	<u>INT. 203 Threshold House</u> INTERVIEW with PHILIP HINCHCLIFFE, Producer of "Dr Who"	S	28	5'50"
41	213	1	Interview contd.	S		10'30"
42	214	1	Interview contd.	S	29	6'35"
	215	1	<u>INT. Viewing Room C, T.C.</u> WS television centre - David Maloney, Dudley Simpson, Carol (Prod's Asst) R. of it - Clive (Sound Manager) & assistant L. of it. They watch Dr. Who on TV and discuss music for it.	S		1'35"
	216 BOE	1	WS a/b - repeated once	M		
43	217	1	Start on 3-S David, Dudley, Carol - Zoom into single Dudley as they discuss music	S		1'00"
	218	1	Hand-held shot Shibaden machine as Dick Mills operates it. Zoom in to CU switch.	S		25"
	218	2	A/b - better	S		25"

Tony Cash, Producer, Music and Arts

5012 Kensington House

24th January 1977

"WHOSE DOCTOR WHO2 - Project Number 4156/9206

Catriona Thompson, Artists' Contracts

Could you please book for us the following contributors -
Kenneth Bailey, Dave Scott, Mr. and Mrs. Matthews
and three children, Tom Baker and Deep Roy, John
Miller and Stuart Fell.

Thanks very much indeed.

(Tony Cash)

TC/sb

Monday 24th Jan

2p.m. Rehearse

- 18.30. Light foots Dining Room
Ep's 1-4 (inc.)
Sewer Ep's 1-4 (inc)

Record 8-10p.m.
Dining Room & Sew.

Tuesday 25th Jan

18.30- Rehearse.

18.00 Greels Chamber 1-4
Cellar 1-4 + Sc's 6
+ 18 from tp 5.

Record 19.30 - 10.

February 8th, 9th & 10th

Rehearsal Record
Ep's 5 & 6.

On O.B. Theatre stage
Backstage
Dressing Room
Portuary
& Police station

From: Sam Upton

Room No. &
Building: B507

Tel.
Ext.:

date: 26/1/77

Subject: Who is Dr Who?

To: Tony Cash

Enclosed are some notes intended on guidance on the 'best' way to get over our little problem.

However, speaking to your secretary today I find that there is very little time between editing on the 31st March, 1st April and TX, on 3rd April. Certainly not enough for stages 5, 6, 7, and 8. Geoff Taylor suggests that editing must be in week 11 at the latest.

If the 31st March is the earliest that you can edit, then we will only be able to do stages 1-4, in which case the sound must be the final mix i.e. 2(d) does not apply, but 4(b) will still apply. The sound (final mix) and re-inserted VTR may be out of sync by 1 frame (50-50 chance of this).

If this is acceptable to you - O.K. If not then we must think again.

My home number is
and Friday

and at work next Tuesday, Thursday



Sam Upton

Tony Cash, Producer, Music and Arts

5012 Kensington House

28th January, 1977

THE LIVELY ARTS: "Whose Doctor Who" - Proj. No. 4156/9206

Catriona Thompson, Artists' Contracts

On the afternoon of Friday, 4th February we plan to film twenty members of the Doctor Who Appreciation Society at Westfield College, Kidderpore Avenue, London NW3 in connection with the above programme, I would like to pay the Society a fee of £50. The organisers of the Society, Stephen Payne and Yan Vincent Ruski, can be reached at the college on (in room 6) or Yan's home number is

Many thanks.

(Tony Cash)

TC/sb

PROG. TITLE				16 m/m FILM RECORDING BOOKING REQUEST			
Episode(s) / Sub. Title				RECORDING NO.: 16/6			
Proj. No(s)		Prod. Costing Wk(s)	14	Channel	Distribution		Denotes Recipient
4156/9206				2	Thru:		Room No. and Building
Dept.		MUSIC AND ARTS, TEL.		Studio	MAO TEL		4034 KH
Production date(s)		Week(s)			To:		F.A.C.
Filming/O.B. date(s)		Week(s)			Production Office		6055 T.C.
Producer		TONY CASH		Room No.	Building	Tel. Ext.	File Copy
Director				5012	KH		Date
Designer							31.1.77

RECORDING		Source..... Direct Feed of Transmission/Closed Cct.	
Date and Times:		WEEK.....	
TRANSFER		From: VT/TK Closed Cct. Duration 60*	
To be completed by:		FINAL TELERECORDING TRANSFER OF ALL MATERIAL ON VT TAPE THEREFORE DEPENDANT UPON ATTACHED REQUESTS	
Recording number of VT:		VTC/6HT/B15440 Spool 95934 <i>spool 41525</i>	
Special instructions:		SURE SYNC VT MACHINE, TIME CODE ON BOTH VT AND FILM, STRAIGHT TO POSITIVE, SEP. MAG. TRACK SOUND. FILM TO BE SENT TO DAVID MARTIN, E204 TC	
SUPPLY:-		PRINT* with COM-EST SEP-MAG* SOUND <i>straight to positive</i>	
Special instructions:		<i>*Direct Positive (for viewing only) Please send film to David Martin, E204 TC.</i>	
<p><i>VERY URGENT</i></p>		<p>planning allocation:</p>	
<p>*Delete as required</p> <p>N.B. All Film Recordings are Monochrome and have a Com-Opt track.</p> <p>Additional information:</p> <p><i>ShelBox</i></p> <p>Producer/Organiser</p>		<p>Accepted by Recording Unit F.A.C. '</p> <p>Date:</p> <p>Room 6055 T.C.</p> <p>Tel. Ext. 3911</p>	
<p>PABX: <i>KH</i></p>			

Who's Doctor Who?

1. Tfr. VTR to FR with TC in vision at bottom of frame.
2. Edit FR with other film to produce a ^{PIEBALD SHOW PRINT} cutting copy.
Note: a) Make a careful note of TC at all 'in' and 'out' points of the transferred VTR.
b) Do not cut within 2 frames of existing picture cut on the transferred VTR.
c) VTR to VTR cuts must be 'odd to even' or 'even to odd' frames (see below).
d) Do not at this stage produce a final mix on sound, but just cut the sound with the vision.
3. Transfer the edited (piebald) film back to VTR. ^{AND SHIBADEN}
Note: a) On shibaden recording insert new TC at top of frame, i.e. picture will show original VTR TC and a 'new' TC.
4. Edit VTR preferably with 3 machines.
Mc 1 loaded with original VTR (step 1)
Mc 2 loaded with piebald VTR (step 3)
Mc 3 clean tape to edit in to (TX Copy)
Note: a) If the stop or out time is known (from step 2A) use the hold facility on VTR stop register.
b) It may not be possible to re-insert the vision from the original VTR on to the sound on the piebald VTR exactly in sync. It will however be within ± 1 frame and final synchronisation can be achieved by the film editors in step 6.
5. Transfer the new VTR (TX Copy) to FR again with the new TC transferred to the FR optical track.
6. Film editor will check this second FR against his original ^{PIEBALD SHOW} cutting copy and if the sound is out of sync. anywhere will pull up or slip back the appropriate sound track.
Note: On no account must this FR be cut or the VTR clock removed.
7. Make a final sound mix.
8. Re-transfer this final mix to VTR syncing the TC on the optical track with the TC on TX copy of VTR.
9. Review completed VTR (TX copy).

VTR Edits

VTR edits are always 'odd to even' or 'even to odd' frames. 'Odd to odd' or 'even to even' are impossible. To decide which is 'odd' and which is 'even' add the last numeral of the seconds to the last numeral of the frames. If the sum is 'even' that is an 'even' frame. If the sum is odd, this is an 'odd' frame and can be edited on to an 'even' frame.

VTC/6HT/B15440 Spool 95934

Material transferred to master
tape on 3.2.77

VT INSERTS TAPE

80' - 81' ONE MINUTE OF COLOUR BARS

At 81'

HAND OF FEAR Ep. 1 VTC/6HT/B12101 Spool 47339

- | | |
|---------------------------------|--------|
| 1. Hand coming to life & titles | 1' 00" |
|---------------------------------|--------|

TALONS OF GREEL Ep. 1 VTC/6HT/B15389/B Spool 913916

- | | |
|-----------------------------------|-----|
| 1. I am a warriar of the Sevateem | 46" |
| 2. Doctor speaking double Dutch | 51" |

VTC/6HT/B15440 Spool 411525

Telerecordings transferred onto VT on 4.2.77

DD2 DOCTOR WHO AND THE TENTH PLANET TX 15.10.66

- | | |
|---------------------------------|--------|
| 1. First appearance of Cybermen | 3' 50" |
|---------------------------------|--------|

VV8 THE INVASION TX 21.12.68

- | | |
|---|--------|
| 1. Vaughan's philosophy of power and leadership | 3' 25" |
| 2. Cyberman falling off roof with metallic clang | 35" |
| 3. Doctor running down alley surrounded by explosions | 40" |

BBB4 THE SILURIANS TX 21.2.70

- | | |
|---|--------|
| 1. Doctor discovers Silurian in Professor's house | 2' 00" |
| 2. Head of Nuclear station and Secretary of State describing Dr. as a bumbling fool | 1' 84" |
| 3. Dr. goes down into Silurian's cave - "You must meet them in peace" | 2' 30" |

BBB7 THE SILURIANS TX 14.3.70

- | | |
|--|--------|
| 1. Doctor in lab - kidnapped by Silurians - CU of goggle eyed Doctor | 34" |
| 2. Doctor & Silurians - immune to epidemic Dr. & Silurians coming into lab | 4' 32" |
| 3. Silurians entry into lab and clearing bodies | 1' 42" |
| 4. Dr. fiddling with equipment & closes generator | 3' 50" |
| 5. Silurian base being destroyed and Daisy mended | 2' 16" |

Project No: 4156/9206
TX Date: 3rd April 1977
Denham Labs.

FILMING SCHEDULE

"Whose Doctor Who?"

Producer	Tony Cash
Researcher	Bridget Cave
Assistant	Penny Bowles
Producer's Sec.	Sue Box
Cameraman	Peter Hall
Assistant	Bill Dudman
Sound	John Pritchard
Light	t.b.a.

TUESDAY, 15th FEBRUARY

10.15 am Call

Room 203, Threshold House, Tel. Ext. , (Philip Hinchcliffe's office). Film interview with Producer of "Doctor Who".

11.30 am Set up in Viewing Room C, basement of Television Centre, to film David Maloney and Dudley Simpson viewing "Doctor Who" and thinking up music for the programme.

1.00 pm Approx. Lunch

Afternoon Shot of Threshold House from Shepherd's Bush Green

VT. 13 + 14

9.00 am.

Cam Roll 40

Sound Roll 28

Shot No: 212

THE LIVELY ARTSSCHEDULEProj. No. 4156/9206

Producer Tony Cash KH 6571
Researcher Bridget Cave KH 6252
Assistant Penny Bowles KH 6500
Producer's Secretary Sue Box KH 6571
Cameraman Philip Bonham-Carter
Assistant Paul Houlston
Sound Dick Manton
Light t.b.a.

MONDAY, 24th JAN (one lighting assistant)

10.00 am Television Centre, Wood Lane, Studio TC1
Shots of Roger Murray-Leach dressing Dr. Who
set. High angle shots from gantry of studio
and lights being set (50° lens)

12.30 - 13.45 Lunch

14.00 Possible interview t.b.a.

16.00 - 18.00 Studio TC 1. Shots in Dr. Who rehearsal of
giant rat being manipulated.

TUESDAY, 25th JAN (one lighting assistant)

10.00 am Producer's home at
Interview with Kenneth Bailey

12.00 ~~Producer's Assistant's home at~~
Interview with Dave Scott

13.00 - 14.00 Lunch

14.30 ~~Possible interview in afternoon t.b.a.~~

WEDNESDAY, 26th JAN

10.00 a.m. *Filming Bruce Baker* w.b.
~~t.b.a.~~

THURSDAY, 27th JAN (one lighting assistant)

Morning t.b.a. *Terence Dick's home*
Filming script conference.

16.00 Set up in the North Kensington Community Centre,
Dalgarno Way, London W10 Tel: to film
script conference between David Maloney, Tom
Baker and Deep Roy (possibly Ross Anderson)

16.30 - 18.00 Filming

Continued /

FRIDAY, 28th JAN (two lighting assistants in the morning)

10 ~~09.30~~ am Call at 250 Western Avenue, main workshop.
Shots of visual effects designer Michael
John Harris testing exploding balsa wood table.

11.30 Strike and drive to researcher's home at

Tel:

14.00 Set up interview with John Miller

MONDAY, 31st JAN

Producer travelling to Liverpool to recce
hospital and to meet Dr. Sherwood Jones.

Hospital's address: Whiston Hospital,
Prescott, Merseyside
Tel:

(11 miles from Liverpool)

TUESDAY, 1st FEB (2 lighting assistants in the afternoon)

14.00 Meet at hospital to film Dr. Sherwood Jones
and his colleagues.

Overnight stay in Liverpool.

WEDNESDAY, 2nd FEB

Travel to Witney, 12 miles from Oxford on A40

13.30 Call

14.00 Set up filming in headmaster's study.
School's address: Towerhill Junior School,
Moor Avenue,
Witney
Tel:

(Headmaster is Mr. Philip Best)
Moor Avenue is on the left of the A40 if driving
from Witney to Burford. Opposite Witney Blanket
Factory.

Filming John Miller and pupils from school

THURSDAY, 3rd FEB

~~9.30 a.m. Tel.~~

~~10.30 am~~

~~14.00 p.m.~~

13.30

Making of a dragon, workshop

Call at Smallwood Junior School, Smallwood Road,
Garratt Lane, Tooting, London SW17 Tel:

Filming pupils all day. Headmaster's name is Roger
Manning.

FRIDAY, 4th FEB

~~09.00 am~~ 10.00

3.00 p.m.

~~pm~~ 4.30 p.m.

Delaware Rd, W.9
Maida Vale Studios, Radiophonic workshop.
Filming with Dick Mills making bizarre sound track
for horrid deaths' montage.

relays in T.C.I.

Probably filming Dr. Who Appreciation Society,
Westfields College, Finchley Road.

K:

Tony Cash, Producer, Music & Arts

5012 Kensington House

24th February 1977

THE LIVELY ARTS: "Whose Doctor Who"

Programme Planning

Attached is a film recording booking request and an outline of our editing process for "Whose Doctor Who" which you will find useful when arranging our bookings. It was drawn up for us by Sam Upton our VT Editor. The programme is due for transmission on Sunday, 3rd April and we are arranging a press preview on Friday, 1st April so it is important that stages 5 - 6 are completed as quickly and smoothly as possible after VT editing. We are in studio on Wednesday, 23rd March until 1700 hours and it is vital that the 12 hours VT Editing time we have asked for (form already submitted) should be allocated to us as soon as possible after that date.

Many thanks.

(Tony Cash)

TC/sb
Att.

PROG. TITLE		THE LIVELY ARTS		16 m/m FILM RECORDING BOOKING REQUEST			
Episode(s) / Sub. Title				RECORDING NO.: 16/6			
Proj. No(s)		Prod. Costing Wk(s)	14	Channel	2	Distribution	
Dept.		MUSIC & ARTS, TEL.		Studio		Denotes Recipient	
Production day(s) and date(s)		Week(s)		Thro:		Room No. and Building	
Filming date(s)		Week(s)		Dept. Org.		* 2	
Producer		TONY CASH		Room No.		Building	
Director		5012		Tel. Ext.		File Copy	
Designer						Date	
						24.2.77	

RECORDING	Source..... Direct Feed of Transmission/Closed Cct.
Date and Times:	WEEK.....
25.12	

TRANSFER	From: VT/TK Closed Cct.	Duration 2 hours	planning allocation:
To be completed by: (DEPENDENT ON WHEN WE COMPLETE VT EDITING: FORM ALREADY SUBMITTED)			
Recording number of VT: VTC/6HT/B15/40			
Special instructions: VT TIME CODE TO BE TRANSFERRED TO FR OPTICAL TRACK, DIRECT TO POSITIVE, SEP. MAG. TRACK SOUND, FILM TO BE SENT TO DAVID MARTIN, E203 TVC			

SUPPLY:-	PRINT* with COM-OPT* SOUND SEP-MAG* DIRECT TO POSITIVE
*Direct Positive (for viewing only)	
Special instructions:	FILM RECORDING TO BE SENT TO DAVID MARTIN, E 204 TVC.

21.30
23.30
Monday
28th
March
1977



*Delete as required	Accepted by Recording Unit F.A.C.
N.B. All Film Recordings are Monochrome and have a Com-Opt track.	Date:
Additional information:	Room 6055 T.C.
Producer/Organiser	Tel. Ext.
PABX: 571/177	

67 Take 1

INT: A little bit about yourself and your interest in this subject.

KENNETH BAILEY: I think I really became interested when I was a boy. I remember those treks around Woolworths to pick up Amazing Stories, marvellous glossy coloured, bug-eyed monster, ... and I don't know, this just appealed to me. And then I got around to reading Edgar Rice Burroughs, fell under the spell of, Sylvia, Princess of Mars. And then onto Welles of course, and I really think I would expatiate on Welles but he really hooked me onto the uh more intellectual side of science fiction.

INT: And this programme in question.

This programme in question. Well you know, one twiddles the knobs and switches on, and uh the very name Dr. Who, at the outset was intriguing. This kind of Mad-Hatterish quality which entered in even at the early William Hartnell programmes, uh was something new. Uh I thought the Doctor was an original. He was bringing a bit of fun and sparkle into inter-galactic travel. And one watched the pleasant ... I haven't followed the series right through, of course, but uh xxx from time to time. Always enjoyable.

INT: Anything you'd like to criticise about the programme?

Oh. One would have to particularise. I mean sometimes the scripts seem a bit corny; sometimes the actual mechanics of the thing, uh where it attempts some scientific basis and becomes just a bit incredible. But uh the Doctor himself is really the focus of this. And uh his shadow spread over the series uh wipes out those faults fairly easily. A great

2

character.

INT: The characteristics of the different Doctors?

Well starting at the - at this end, the present one, Tom Baker, uh He has what I kind of call a kind of leprèchaunish quality. This element of uh "is he real or isn't he?", um "is he mad or isn't he", uh "is he good or isn't he" sometimes, seems to go right through the series. Um I'm inclined I think to - to like the present exponent best. Perhaps that's because it's uppermost in the memory.

INT: Tom Baker has taken a variety of parts. Do you find he brings those qualities to his present performance?

Yes, he can switch very quickly. Um from a - a pretty daft kind of role, uh to suddenly being quite grim and serious, and sometimes produce quite a fi..., you know, he - he himself can convey terror that he's experiencing or triumph that he's experiencing, remarkably well. And uh it's this uh switching from one emotional mood to another which makes the performance both I think attractive and amusing.

INT: Does the programme differ in any basic way from other science fiction?

Yes, I think it does. It has an enormous amount in common of course. It must have. (DIRECTION)

68 Take 1

Dr. Who has of course a lot in common with uh the run of science fiction. But I think it is distinct in a number of ways. It's very much of the medium. Uh he is uh an electronic character, if you like. What makes his travel through space, time, credible is that ~~xxxx~~ it doesn't really depend on

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uh mechanics. Uh Starship Enterprise is lumbering old omnibus compared with the Tardis. The Tardis right from its appearance in the lead into the programmes is an electronic device. Uh it materialises here, it materialises there. And the various travels through space, through time, across thought, uh is electronic and - and electronic plus. It's sometimes travelling faster than light. That doesn't matter because it's of the essence of the - of the series. It's - it - one doesn't look for any uh explanation. If nexus given with a certain amount of gobbledy-gook, one simply takes that as part of the - part of the scenery. Uh the basic thing is that it is entirely acceptable, largely because it is through the television medium.

INT: The Doctor's talents.

His talents and his lack of them sometimes.

Dr. Who is certainly a tal - talented individual; um it's questionable perhaps how far this depends upon an inbuilt magic. Uh I think children tend to look upon him as a kind of magician. And uh perhaps it's a slightly far-fetched comparison but one perhaps thinks of him in terms of - in terms of a Merlin. Um someone who has uh command over the elements, command over the beasts. Uh his various devices for exerting his power, a power which is um sometimes apparently omniscient but he's always a little doubting of that. Uh his knowledge and wisdom which uh sometimes seem omnipotent but uh not entirely so; his ~~light~~ little doubting of that too. Uh this - this power resides I think in his

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character. Sometimes it resides in uh in gimmicks. His uh almost his magic wand, his magic screwdriver and so on. I think this - I think it is very much the feel of a magician.

INT: Some of the powers are only too human, no?

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Oh yes, yes. And again this is to a considerable extend his appeal. He's both this supernatural character, one of the - one of the time lords, one of a rather exotic, esoteric breed; uh at the same time he - he is human and uh I think that he is a great eccentric. There is in English literature a - a tradition of the eccentric character. Um involved often in picturesque adventures. Um battling with things that happen, with his own fate and so on. Not exclusive to ⁱⁿ English literature but um there is a certain practicality uh in a character such as ~~Person~~ Adams, uh which uh I think distinguishes him from let's say Don Quixote on whom he's partially based. One can think of Falstaff, one can think of uh Mr. Micawber, one can think of the White Knight, I think ^{there's} ~~has~~/a little bit of all these people in Dr. Who. I mean he's human all right, as human as Pickwick.

INT: Any specific human talents that he ~~sp~~ displays especially well.

Reasonableness - (DIRECTION)

Uh I think that the human talents that he displays certainly include reasonableness, an essential kindness; uh he's not - he's not ^{a man} ... violence; he doesn't like to take life, he likes to save people: look chum, this is rather stupid, isn't it? Can't we - can't we get around it? Can't you see reason? ... see reason. He is fallible too. Um he will set out in the Tardis to go Aldebron (?) and perhaps fetch up Alexandra Palace, that kind of thing, you know. He's never quite sure uh what'll happen. This I think is - is built into the series; it's part of the scenario. But it does bring out this - this human fallibility.

picture

69 Take 1

To
Lantern

He - Dr. Who has a talent for observing closely, for putting two and two together, for following a line of reason. In fact he has quite a little bit of the detective in him. Um it's all going on in his mind, often to the bewilderment - (DIRECTION)

M
34

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61

Dr. Who's a very talented observer. He uh doesn't miss a trick when things are happening. Um his mind's putting them together very quickly. Sometimes to the uh bewilderment of his uh his - his girl follower, assistant. Um in fact he's a little bit of a Sherlock Holmes, you know. Uh perhaps one could think of the ~~Saxxxxxxxxxxxxx~~ Saraks and their like as - as Dr. Watsons. ... is a brigadier as is Lestrade, because he's - he steps ahead of them uh most of the time. This is related too to his - apparent omniscience on scientific matters. Uh despite the fact that he will sometimes um fail to mend a fuse or get into a - a real jam operating the Tardis. Um he can - within the parameters of xredibility set out by the - by the programme itself, uh he can uh be an expositor of cosmological theory, he can talk about evolution. Um this is a little bit of the mad professor touch, but he's not a mad professor. He's an eccentric of quite a different type.

INT: The enemies the Doctor confronts.

Yes, I've said that in a way the brigadier is - is Lestrade to his Watson (SIC). And of course he - he has his opposite, Napoleon of crime, his Moriarty, in - in the Master. Um it's * I think debatable whether one can draw from or impose a consistent philosophy over the series, ~~xx~~ whether in fact it is basically a good universe, a ~~xxxx~~ universe in which there is um a fall from grace, or whether it's a divided universe, partly bad and

6

partly good. But whichever, um Dr. Who is always of course on the side of the angels. Uh his contest with the powers of evil um if it comes to a showdown, a force of arms, tends to be done by the secular wing as it were, The Brigadier has men versus the Daliks. The Doctor when he is in confrontation uh is usually operating on a kind of metaphysical plane. It's a matter of a contest of wills.

INT: The nature of the villainy.

It is - When he is uh pitting himself against the powers of evil, it is usually against an overwhelming power which seeks to dominate and to make monolithic, to impose itself on - on a planet, on human destiny, on the universe. Uh ~~not~~ Dr. Who is all on the side of vivacity and complexity and individuality.

QNT: Political implications?

I don't think that one can draw any uh - any very strong political uh - or attach any very strong political tags to this. Um I suppose in a general way one can say that uh that uh -

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7

70 Take 1 (AFTER FALSE START)

INT: Human - shown by transformation scenes.

KENNETH BAILEY: Well the Doctor is uh/^aimmortally mortal or immortal mortal. Uh he has shall we say recurred several times, kind of cyclic quality to his adventures. This probably partly lies in the nature and structure of a very long running series, but it does give scope for shall we say various embodiments. Could -

7k Take 1 (AFTER FALSE START)

Well the Doctor is both human^aand I suppose non human. He's mortal and immortal. Uh if he weren't mortal, uh the series would lose quite a little bit of its grip. Uh after all, if Pearl White couldn't be run over by a railway train, those marvellous cliff-hanging endings couldn't take place. But she never was. Similarly if the Doctor could not be destroyed, uh although we know, and ~~xxxxxxx~~ it produces perhaps a certain amount of coziness in the series, but uh although we know that he will uh by pulling some gimmick out or through some trial of strength does actually come out on top, uh nevertheless the possibility of his annihilation uh must remain. I referred to him earlier as being a little bit like Merlin. Um Merlin uh didn't die. Merlin was put to sleep. Merlin sleeps in a tree. Merlin will come back again, and uh the Doctor has come back again on more than one occasion, uh through some transformation. Uh when one thought^athat he was finished forever.

17

INT: Have you been disappointed at change of Dr.?

Uh at the outset, inevitably you think, well, this isn't the Doctor as he was before. But very rapidly, uh

carrying the previous image in mind, the new image gradually superimposes itself and they tend to merge. I don't quite know by what particular magic of scripting and acting this is done, but Dr. Who does seem to be both a composite character and uh a personality which uh appears and re-appears through almost cycles of reincarnation.

XXXXX

72 Take 1

There is possibly a comparison between Who - Dr. Who and Merlin. Um Merlin you remember, the Wizard of Arthurian legend, uh who eventually was cast under a spell, who sleeps in a tree but may come back again; is Merlin dead, is he alive? Dr. Who's a little bit like that, you know.

17

73 Take 1

One never knows where the Tardis is going to appear, where it's going to materialise. In this way I think there's a contrast between the Dr. Who series and the Startrek series. Starship Enterprise is on a kind of linear mission; it forges its way through the universe. Uh it enters various systems, meets with various adventures. Um but there is a kind of predetermined logicity about the operation. Now Tardis will suddenly materialise anywhere. Uh often Doctor doesn't know quite where he is and needs some time to get his bearings. And this does seem to give an impression of a universe of chance, of happenstance, of a complex open-ended universe. And this is I think is one of the charms of the series. The Doctor himself is a complex open-ended character.

SM

9

74 Take 1 DAVE SCOTT

INT: What was the first one you saw? The impact?

Well the first episode I remember seeing was the first episode in which the Daliks appeared, and it had a certain atmosphere which just caught the imagination somehow.

And uh -

INT: Did that happen

75 Take 1 (SECOND CLAP)

INT: Did you see first programme by accident?

Yes, well I was very young at that time, and uh so I was just there and it came up. And I didn't really follow it very closely. But uh all the same it uh it was very interesting, even at that young age.

INT: And did you watch it devotedly thereafter or were there long gaps when you weren't especially interested in it?

No, I missed a lot of the earlier episodes.

INT: When did you become addicted?

Well I haven't missed an episode for 10 years.

And uh I've watched it since then every week. And uh sometimes it gets a bit of a strain trying to watch it every week, because sometimes you're not going to be near a TV set or something like that. And uh you have to make other arrangements.

INT: Have you missed out on anything as a result?

No.

INT: Explain.

Well there's just no - opportunities haven't been there.

INT: Of the four doctors, what preference?

Yes. William Hartnell's my favourite Doctor.

And I think in general with people who are really dedicated to Dr. Who you find that William Hartnell tends to be the favourite one.

INT: Explain.

That's very difficult.

INT: Are the devotees people your own age?

Yes, mainly. Mainly my own age.

76 Take 1

INT: Which Dr. favourite?

William Hartnell. You generally find with people who are really dedicated to Dr. Who that William Hartnell is the most popular Doctor.

INT: Age group of devotees?

Round about my own age groups. Mostly.

INT: Significance?

Yes. Um when you first see Dr. Who at a very young age, I think it catches the imagination, and you sort of grow up with it; it becomes a part of your personality.

INT: Were of any other TV programme?

Not that I know of.

INT: No addiction other than?

No.

INT: What is it about the programme?

77 Take 1

INT: When you recollect any series, does one aspect stick in your mind?

Well sometimes there's just something that does

remain in your mind for some particular reason. Some part of the action, a particular line.

INT: Examples?

Uh well, recently there was a very good line in Terror of the Zygons, where uh the Doctor is telling Brotun, the Zygon war lord, that he's been in hiding too long, and he said, Sooner or later you're going to have to come out onto the balcony and wave a tentacle. Lines like that just capture the imagination.

INT: Do you see that as being a typical joke of the Doctor's? Is that a "Doctor joke"?

Yes, the Doctor has got his own -

78 Take 1

INT: Problems going to a party.

Yes, well. Um being so devoted to Dr. Who does have its disadvantages. Like if you go to a party one night, Dr. Who's the last thing on your mind, you walk in and the girl comes up to you and says, what was Dr. Who like tonight, then? And when this happens for the 12th time in one night it begins to grate on you a bit.

INT: Does that mean you have a reputation?

Oh yes. Everybody around me knows that I know virtually everything about Dr. Who and nothing about anything else.

INT: Does it worry you?

No, not in the least.

INT: Is your interest in Dr. Who that much of a compensation?

Oh yes. Yes. Uh - it takes up an awful lot

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of my time.

INT: In what way?

Well in - in keeping up with it. With the episodes.

INT: What do you do?

Well. Every week I - I make a synopsis of the episode that's just gone before. Which gives me a sort of complete file of the history of the series.

79 Take 1

INT: Conflict with Dr's enemies. Does that engage you?
of

Yes, well the conflict ~~with~~/the Doctor with his various antagonists is an essential part of the thing, and uh part of the original idea of the programme, good versus evil.

INT: If the Dr. changed and became more good, would that worry you?

I don't think the Doctor will ever become like James Bond or any hero like that. He'll always have the - the moral characteristics that he's associated with now. But uh his personality changes all the time.

INT: Examples?

Well uh his personality changes with each different doctor. Uh Hartnell was a very irascible sort of Doctor; whereas Patrick Troughton had the clownish element; John Pertwee was more the man of action, and Tom Baker has ... of all three.

80 Take 1

INT: What do you do when you watch?

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Well. With every episode when I watch it,
I uh remember what happened and make notes, and then afterwards
make it up into a synopsis, which is separate for each episode,
and then all the episodes are strung together to make the synopsis
for the serial.

INT: Purpose?

Just my own personal records.

INT: Do you read through them frequently?

Yes. Yes, I'm always referring back to the
old synopses.

INT: Special reason?

No, just cause I like it.

INT: Have you been affected by the change of Doctors?

Well the change in the first Doctor was very
unexpected. And uh William Hartnell played it so well, it^{had} become
such a well defined thing, that uh I and I know lots of other
people felt that uh it was going to lose something with this
change of Doctor. And it did. But Patrick Troughton created his
own Doctor, and now another change over would come quite
automatically, since there have been three changes so far.

81 Take 1 SCOTT CONTINUED

INT: Your symppses. Changing companions of Doctor?
Not really, no. No.

INT: Is it because you don't think they play important
part?

Well, the - the companions are there really
to give a sub-plot, to uh to provide - well, something else while
- while the Doctor's (...) engaged in a struggle.

INT: Something about the companions.

The companions are a sort of foil for the
Doctor's character. And uh often bring out his sense of humour,
his sense of morality.

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INT: Have you liked any of the companions more than
others?

Well I liked the early ones just because
I liked all the episodes.

INT: With hindsight: do you think better written
and acted in the early days?

I think they were probably better written.
And probably better acted, in the old days than they are now.

82 Take 1

INT: Doubts of plausibility while watching?
Occasionally. Occasionally you get something
that's not very - strikes you as being not very likely. Like

15

83 Take 1

Usually you find that the plots are plausible on the whole. But occasionally you get uh something that strikes you as being not very likely, like computers developing their own personalities, and things like that.

INT: Does that worry you when it occurs?

Not really because it fits in with the general scheme of things.

84 Take 1

INT: What you can't imagine Doctor doing.

Well of course, as - as Dr. Who is basically - well started off as a children's programme, there's a lot of things that the Doctor just isn't allowed to do. He can't smoke, he can't drink, he can't chase after girls. But uh it doesn't detract from the overall character.

(2)

85 Take 1

INT: Doctor doesn't always get it right, does he?

Well um -. Despite all the Doctor's technical knowhow, he's just as likely in a desperate situation to fall back on just bungling through, and uh this - what this shows I think is that despite all his superior qualities he's still fallible.

(M)

(61)

86 Take 1 (SECOND CLAP)

INT: Over 13 years, the role of women - a fair deal?

Yes. Women do get a fair deal. Most of the Doctor's companions have been female. And uh there's even a story in which women played the lead part but as the villains.

(6)

87 Take 1 MR AND MRS MATHEWS AND FAMILY

INT: Have you yourself been interested in Dr. Who for a fair amount of time? How you first got involved?

MR: Yes, I think I've watched it um on and off right from the beginning. Um quite um - I think it just came on and one was interested in the sort of Radio Times blurb or whatever. And this was something different, something new, so one picked it up and started watching it. I think one's become addicted on and off ever since, really. We had a period um it must have been about a year to 18 months um when we had no telly. That's right, isn't it? And uh we lost contact a bit then. Uh but we picked ~~up~~ it up ever since, and it's something that we just don't miss now, really.

INT: Were you watching it even before you had your family?

MR: Mm yes, we were, weren't we? It started in what? '65 didn't it?

MRS: Sixty-three.

MR: Sixty-three, was it? Mm. Yes, certainly.

INT: Which of you first got interested and how?

MRS.: Well I was hooked right from the very first episode and never missed an episode unless something cropped up.

I had to spend several weeks in Germany before we were married, and obviously I didn't want to lose touch with what was going on, so I asked Ron to follow it for me. And um I still got a letter actually that he sent me when I was in Germany saying that um he'd followed Dr. Who faithfully and wasn't quite sure what was going on. Um I think Ian had been captured; he was a knight or something in the Crusades; he'd been captured and he'd sort of managed to follow that much and said that he - the Crusades to the

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Monsters. (LAUGHS) And um I think from then on you never looked back, did you? (LAUGHS) Sort of having followed it, having to follow it, and -.

MR: I think I started in a way perhaps through a teaching interest; being a teacher myself, the first series started, didn't it, I think with two teachers shooting off in the Tardis. And that might have been an appealing sort of idea. (DAUGHTER) Really. Um I find myself that um the series which I really enjoy are those which are sort of earth-rooted. Um where you can more or less um almost imagine them happening within the context of your own life. I find these much more um fascinating than the series where Dr. Who is on an alien planet for example. This has always been the case. And I find when he is on an alien planet, my attention tends to wander, and I tend to get a little bit lost sometimes. Whereas if they're, you know, real life with ...men coming up out of the manholes, that absolutely grips me.

INT: Did you have to persuade him to watch while you were away?

MRS: Oh no, I don't think so. No, it was something that I was really interested in, I wanted to know, so he watched it for me.

MR: It was a labour of love.

MRS: Yes. (LAUGHS) NO, I don't think there was any pressure. I think he ~~xxx~~ just got to enjoy the programmes.

INT: Did you want your children to become fans?

MRS: Oh I would never put any pressure on them, no, I think they've got to choose for themselves what they like and what they don't like. But the programme obviously was always on, so they watched it, and they became hooked as well.

INT: Do you remember the first Dr. Who?

ROMSEMARIE: No, not really.

INT: What's the most recent?

ROSEMARIE: The one with Leila in it.

INT: What did you think about that?

ROSEMARIE: Well I think that was very good because I like Leila.

INT: Have you watched programmes with other girls before?

ROSEMARIE: Yes, I've seen the one with Sarah in, and the one with Jo Grant in.

INT: Which did you prefer? Leila?

ROSEMARIE: Yes, because she's - she's wants - she wants to go more; because she wanted to go and the Doctor didn't really want her to go. But Sarah had to be persuaded.

INT: Any other differences between Leila and the other girls?

ROSEMARIE: Well not really. She's more wild than them.
In the - she doesn't mind killing somebody. Cause she carries her bow and arrow with her.

INT: Do you approve?

ROSEMARIE: I don't really know. I - cause they're all different and I like them. Because they've - I like them all in their own way.

INT: Do you share your sister's view re Leila?

SARAH: I think really she's got more spirit of
adventure than the others had.

INT: Is this important?

SARAH: I don't really think so.

INT: Have you felt any of the girls soppy?

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SARAH: Not really.

INT: Would you like to go with them?

SARAH: No.

INT: Have you ever imagined you're in programme?

ROSEMARIE: Well I - ^{I'd} like to go with him because It
would be adventurous. I'd like to meet the Monsters.

88 Take 1

INT: Which would you have particularly liked to have
been involved in?

ROSEMARIE: Well I would have liked to have been in the
one with the Cybermen, or the one with the Ice Warriors in.

INT: Have any of the programmes ever frightened you?

ROSEMARIE: Not really. The one I don't - I didn't really
like was the one with the Crinoid in. The plant creature.

INT: What worried you?

ROSEMARIE: Well I didn't like it when the man got crushed
in the machine and was put into the soil in the garden. The
monster didn't really scare me but I didn't like that bit.

INT: Did it give you nightmares?

ROSEMARIE: No.

INT: Are you glad or sorry it was in programme?

ROSEMARIE: Well I don't really know because I can't
imagine it being without it, because it was there.

INT: How long did it worry you for? As you watched
or after too?

ROSEMARIE: I didn't really think about it afterwards.
It just seemed horrible when it was on.

INT: Did it affect you the same way, ~~xxxxx~~ Sarah?

SARAH: Well I didn't like the Monsters. They -
the plant men, it frightened me.

INT: How long were you frightened for?

SARAH: Quite a long while. And I still don't like it
now.

INT: If you think about it, does it frighten you now?

SARAH: It frightens me when I think about it, yes.

INT: Does it worry you that they're seeing elements
in a programme that frighten them?

MRS.: I think it would if they really did have
nightmares. We've never had any real hysterics or anything over
any of the monsters. I think this was the one that made the most
impact. This and the Wirren (?). Um normally we can sort of tease
the children and pretend to be a monster and they just go off into
hysterics and laugh, but you can't do that with the Wirren, or with
the plant monsters, not with Sarah. That one really has upset her
a bit, I think.

INT: Did that make you feel like writing to the BBC?

MRS: No. No, I don't think so. I think to a certain
extent children like to be scared. Um I think it's just a normal
health part of their development. Obviously it can't be taken to
extremes, but um all children are different. Some things are going
to scare them more than others. That's one of those - just one of
those things, I think.

INT: Advantage that show in the safety of a house
which are frightening?

MR: Yes, I think this is a very valid point. Um
I think not only children like to be scared. I think all human
beings like to be scared. Which is why people go to late night

horror films in the cinema. But um you've got a basis of security. Um which is a framework which prevents any real harm being done, I think. Uh we watch as a family. Um I think they know that these creatures are make-believe, although in Sarah's case one or two of them have uh had perhaps a longer impact on her than others.

INT: Can you remember many things that made you laugh?

SARAH: Mm - I liked the Daliks. They're - they're my favourite. When they exterminate people. I like that.

INT: Any of the people, the Doctor himself, funny?

SARAH: I think he's funny when he makes jokes.

INT: Can you remember any?

SARAH: Well there's one when he said he was dead as a Dalik.

INT: Which programme was that?

SARAH: I can't remember, really.

89 Take 1 MATHEWS FAMILY CONTINUED

INT: Crinoids - Chase meets a horrible death.

Did he deserve it?

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~~XXXXXX~~ ROSEMARIE: Well he did deserve it because he was trying to kill Sarah and the Doctor. He wasn't very nice. He was horrible.

INT: Did that make it easy for you to accept it?

ROSEMARIE: Yes. Because the baddies have got to be got rid of anyway. It just wasn't a very nice way to do it.

INT: Do you agree?

SARAH: Yes.

INT: Can you remember when the Doctor's been in serious danger?

SARAH: Well there was one when it had that red thing, the outline, and he fell in the hole, because he got - so he got ... back up again.

INT: Any others?

SARAH: When in the recent one when Leila was going to stab him in the head with a knife, but he moved and she stabbed the machine.

INT: Do you find those moments exciting?

SARAH: Mm.

INT: What Doctor jokes do you remember?

SARAH: Well I like it when he eats jelly babies. And that.

INT: When the Doctor makes his jelly babies explode?

MRS: I think he threatens, doesn't he, ^(OVERLAP) he threatens that they're going to explode. (...) No, I was just saying, ~~he~~ I think he threatens that they would explode.

INT: Paul sometimes watches the programme. Age and effect?

MR: Yes, he's uh he's nearly four. (DIRECTION)

Yes, Paul is nearly four. Um he is addccted to the music. If he hears the music, he comes running, he gets his chair out, ready to watch. And once or twice there's been a blurb the day before for example, and the music ~~xxxx~~ has been played, the clip has come on, he's come rushing in and has been very cross when the programme hasn't actually come out. Um we were pleased actually in a recent um episode. He has had um some developmental problems. He was very ill when he was born, and um he began - one of the first pieces of imaginative play he did was in response to a Dr. Who programme. Uh which was of robots. It was one where the um - I can't remember the name of the professor, that's gone, I'm afraid, but the robots were walking through the garden and uh they had a particular kind of walk with humped shoulders and very stiff legs. And completely out of the blue he got out of his chair and started imitating them, which we thought was ~~8~~ absolutely splendid. Because it was one of the first instances of really imaginative play which um he had indulged in.

INT: Do you write or draw about Dr. Who?

SARAH: No. Not usually. I don't think I have ever done it at school.

INT: What about at home?

SARAH: No, the only thing I did was when I made those models.

INT: Tell me about those.

SARAH: Well I made - um I made the Dalik out of a yoghurt carton and some silver foil.

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INT: Did you enjoy doing this?

SARAH: Yes.

INT: Did you write or draw about Dr. Who?

ROSEMARIE: Well I don't think I've ever done anything at school and I've not really drawn or written anything at home. But I had little adventures in my head in bed. I've just been imagining I was Jo or someone and that I was with the Doctor.
In my head in bed.

INT: Have you done that often?

ROSEMARIE: Not very often. Haven't done it very recently.

INT: Are the stories in your head as good as the ones on the box?

ROSEMARIE: (LAUGHS) No, not really. They're just very short ones.

INT: Do you think Dr. Who stimulates children's imaginations?

MRS: Oh I think so, yes. We've been particularly pleased with Paul, obviously, the way that um he's shown imagination in copying the monsters. Um I think the children do play together; they sort of invent their own stories. Shortly after the latest series began, Sarah came down dressed up in her own primitive version of Leila's costume. Um they've drawn pictures of other monsters, not particularly Dr. Who monsters, but I think, you know, it certainly sets the children to think and to use their imagination.

Picture
art

90 Take 1

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INT: How does Dr. Who compares with Andersen or Grimm?

MRS: I think um in many ways personally I find Andersen's fairy stories quite horrible. Perhaps even more horrible in some ways than Dr. Who. Um perhaps because they're rather more based in reality, I don't know. I think the um complete fantasy of Dr. Who takes away a great deal of the unpleasantness.

INT: Do you enjoy fairy stories as much as Dr. Who?

ROSEMARIE: No, I don't enjoy them as much as Dr. Who. Cause they - they've usually got something horrible about them. They're not as nice as other fairy tales. They're nowhere near as nice as Dr. Who.

INT: Any fairy story you like as much as Dr. Who?

ROSEMARIE: Not really.

INT: Your ambition?

MRS: If I have to. (LAUGHS) Well ever since the monsters first began appearing in Dr. Who I've always had the most overwhelming desire to play the part of one of these creatures. Um it's difficult to be asked to explain this because I'm not sure I can explain it to myself. I think perhaps something to do with it is the fact that obviously one is always trying to be nice and good and considerate. Uh perhaps it would be nice for a change to be horrible and wicked. Um -

INT: Have you ever wanted to be one of the horrible characters in Dr. Who?

SARAH: I would like to be a Dalik. I wanted to be a Dalik. Cause that's my favourite monster.

INT: And did you imitate them a lot?

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SARAH: No.

INT: You didn't. Rosemarie, any special monster you like and imagine being?

ROSEMARIE: Well I'd like either to be a Cyberman or an ice warrior because I - Mummy and I, we sometimes go rough the house going, we are ice warriors. And we say it and we stalk round the house. And so I'd like to be one of those.

INT: How much of your time per week is devoted to the subject of Dr. Who?

MR: Uh well it's difficult to put a - actual figure in terms of numbers of hours. Uh well generally a few escapades immediately after the programme has been on. Uh Liz tends to adopt various monster proportions and -

MRS: All my secrets are coming out. (LAUGHS)

MR: And this recurs um recurs doing the week, too. It's mostly that kind of game, isn't it? Where one adopts the role of a particular monster, say an ice warrior or something ... (...) incorporates it with every day play with the children.

INT: What did you feel about change of Doctors?

SARAH: Well first when Tom Baker came on, the latest Doctor, I didn't like him as much, but I like him better now. Cause I've got used to him.

INT: You?

ROSEMARIE: Well it's the same, really. At first I thought he was rather silly, but I grew to like him, and I like him more than the other one.

INT: Liz?

MRS: I think every time the Doctor's changed or every time any of the principal members of the cast change one feels

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resentful. One's got to know them and one obviously resents any time of change. But um I think one does get to know them again and to accept them. I found it harder this time I think because in many ways I think this particular doctor is totally different from the others, Obviously there are similarities in the way he feels and the things he does. But um his character is so very different, I've found it harder to accept it I think.

INT: Is there any clearcut morality in Dr. Who?

MR: Oh yes I think so. I mean this is a straight - um reducing it to its essentials, it's a straight black and white, good and evil um confrontation. Um in which basically one knows that good in the shape of the Doctor and his allies whoever they may be at a particular time, is eventually going to win. And that the baddies, as Rosemary put it, are going to be routed or destroyed, got rid of in one way or another. Um this I think's a very important element um in the programme because I think it's important for children to see that uh those who practise ~~xxxx~~ evil, whether it's greed for territory or whatever it may be, uh come unstuck in the end. And this - so in a sense the programme doesn't have a moral import.

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92 Take 1 BRUCE BAKER

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INT: Which were the first programmes you remember seeing, and what you thought about them?

Ah yes, that's right, I saw the very first ones as it happened. When um when they found the police box in the junk yard. The original ones. And um I - I thought it was very good then actually; I thought, this is very interesting and I eagerly awaited the next episode because I remember it ended with the uh cavemen.

INT: How regularly have you watched since?

Well fairly regularly, you know, um as far as possible in - work permitting sort of thing. Uh nearly - I ... every variation on Dr. Who. I've seen all the Doctors.

INT: Favourite scenes or monsters?

Favourite monsters, yes, oh yes. ...a great, great ... for the Daliks. I love the Daliks. But um I - I'm very fond of those um creatures, I can't think of the name of them, the the sea monsters, the sea devils. Thought they were terrific. And the other ones who were obviously related to them. The um space-going ones.

INT: Have you ever been frightened of the monsters?

No. I've always loved the monsters, actually.
my mother
I remember when I was a small boy ~~xxxxxx~~/was always saying they were ugly;
./.. the more I used to like them. I used to maintain, they're not ugly, they're beautiful. And indeed those - those reptile ones, I thought they were very - very splendid really. I don't think they were ugly at all. They were magnificent reptiles. (...)
In fact, you know.

INT: Which of the four doctors do you like best and why.

Well uh John Pertwee, really. Bedause he always seemed to know exactly what he was talking about. And um and he's got sort of um a gentlemanly manner. It's um - well, you know, well he's - gentlemanly is the word I think. Soothing you could say, because you know, you want to be - you could have a hard day at work and you come home, you want to be entertained and you want pleasant company. He always was pleasant company. (...) And um whereas the original Dr. Who was - was a bit on the acid side I always used to think. Although he was terrific but hewas a bit on the acid side. And uh -

INT: What did you feel like when Pertwee left the series?

Well I was very disappointed really. Very sorry; I thought, well who can follow that? And uh to be perfectly honest, I didn't think Tom Baker could to begin with. But uh I think he's been doing his homework and he's improved enormously I think. Possibly there's a school for Dr. Whos run by John Pertwee. But um - and the stories also improved because I don't think they were quite up to the John Pertwee standard to begin with, with Tom Baker which was a pity. But they have - they have improved enormously, especially the last one, the Face of Evil, I think it was terrific. Especially by somebody told me, an unknown author. Really good stuff.

INT: The process whereby the Doctors changed.

Oh yes. Yes the - I mustn't forget the transxformation of Doctors. That was - that was very well done. The - it seemed to be important that the actors should be allowed to escape occasionally, to do other things. And it's always a problem to find an actor who looks like the original one so that

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people don't say, oh he isn't a bit like him. Rather like they had trouble with Sherlock Holmes and they had to follow ~~xxxxxx~~ somebody after ... I think it was who did the original Doctor - original Sherlock Holmes. And uh then they had Peter Cushing and he looked very much unlike him. Now with Dr. Who they got over that by - by simply having a kind of chrysalis - um the butterfly idea where - where he's not exactly immortal, but he's immortal in his own way. And he - he not so much dies ~~and~~ as goes into a kind of state of suspended animation. And while in that state his whole body is um as it were refurbished or - or um there is a word for it, transfigured I think is the word, and uh when it's complete, he looks quite different. Although of course you know we all do that in a - to a certain extent, that all our um molecules are - are changed over by the life processes, but we - we on the other hand stick to the original blueprint so we don't appear that we're all that different as we get older.

93 Take 1

INT: Transformation.

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Yes. I must make a note ~~xxxxxx~~ about the transformations of Dr. Who. That fascinates me. Uh it being a good way of let - let actors escape from the part if they want to do something different. But I see it rather like a butterfly being a chrysalis - well rather a chrysalis turning into a butterfly, you know. And it's a complete molecular change. Uh people do it in fact in a slightly different way; there is a complete changeover so we're - we're really altogether different in the process of time, although we fit the original blueprint, whereas Dr. Who doesn't.

INT:

The problem of communicating with aliens (?)

Yes. (SMALL TALK) I'm very intrigued about the

communication matter with aliens. Obviously they wouldn't speak English. BBC English or any other kind of English. Um so therefore ... I thought of, but I thought that after all we all have an aura according to the Hindus. It's an article of ~~xx~~³ faith with the Hindus, that we have an aura, which is a kind of electrical field or a field of energy around us. And um it um - in the case of Dr. Who ~~xxxx~~ his aura is somewhat different from ours in that it can be used for transmission and reception of information. Brain waves after all are electrical impulses, and therefore he can gather information about people's languages or being - different beings' languages, and thus learn them almost instantly, like a streak of light really, the speed of radio waves. And that is um his method, almost unconscious really, of communicating with other people.

Other beings, not necessarily human or humanoid. And people who - who are close companions of Dr. Who by the intermeshing or interaction of their auras with his, find that his talents rub off on them. And thus they - they too get the faculty of - of communicating with strange beings. I ... rather ... slight criticism, that some reference could be made to that in the script. Um and somebody might say to him - say, Doctor, I can't understand him, I can't understand it. So to speak. And he'd say, what are you going on ~~xxxxxxx~~ about now, I imagine. In his classroom manner, he'd say, well, it's this, Doctor, I've talked to this bug³ eyed monster and I understand what he says and he understands what I say. And yet surely you're not speaking English. And he says, ah but it's the interaction of your auras. You're collecting information from him and he's collecting information from you, and

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it's crossing to and fro at such speed that you're hardly aware how you acquire your knowledge. And so the man says, oh, oh. And still look blank. (LAUGHS) But that's how I would suggest.

INT: Do you often feel that there are scenes that don't get adequate explanation?

2 The communication problem I would say is the only one that has been rather glossed over. I don't think that there are any other gaps. As a matter of fact I'm amazed at how much information is got across and very, very quickly and succinctly. Um in fact as I say there/doesn't seem to be -there just doesn't seem to be any holes in the concept at all, as a rule. It's most astonishing and very convincing. And in fact one professor thought it so convincing that he produced a philosophical treatise on the possibilities of time travel based on a Dr. Who script.

94 Take 1

Well I always liked Dr. Who as portrayed by John Pertwee (DIRECTION)

I've always liked John Pertwee the best. He um always had the air of knowing exactly what he was talking about. And um I in fact thought that when - I was disappointed when he - when he left ... I thought, who could follow him. That's a good pun there. But anyway, Tom - Tom Baker, I thought, well, no, I don't think he's - don't think he's in the same class, really. It's a great pity. But then of course it's always ... quite so good to my mind. But he has been doing his homework I'm sure. And I - I really wonder whether John Pertwee hasn't been running a sort of academy for Whos.

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95 Take 1

- mystery.

Yeah. Yeah. For all the viewers though, you know, for kids. Kids are very conservative

... frissant. They can't remember it next week anyway, so why -

The ~~xxxxx~~ smaller ones, it's really got to be strapped, strapped to the ... Absolutely. Um or - yeah. What I've - what I've been worrying about is possibly the feeling that um we've had the Doctor taking over too much in the result, in the - in the revolt against the nobles and um acting as too much of a political figure, which I don't think is in his nature. Because I don't think the Doctor - I think the Doctor knows that he isn't stopping, and he would very much be concerned that people should solve their own problems. It's not in his nature to want to be elected king or whatnot.

Yeah, but then you had, what? how long ago did you debunk the Time Lords as being non-involved in -

That was last year, yes.

...- the assassin. Well the Doctor is involved. He doesn't just wander through the universe. (NO) So he does get involved in - if it's a political situation, then it's political by the nature of the situation, and not because of the Doctor's politics. (YEAH, YEAH) So OK, the Doctor doesn't want to be king, as you say. Or Prime Minister.

I ~~xxx~~ take this point. I mean it's not taking over this planet. I mean he's got to do what he's come for, which is to steal this lump of mercury or whatever it is and zoom off.

Yeah. I think one - you know, should be aware

that he would always be um - he will be concerned that people like Ivone, Calmar are eventually going to have to solve their own problems, without him. Because when he leaves, you see, I mean when he - when he clears off in the ... at the end of the thing, ~~he's gonna be absolute chaos on this planet,~~ really, isn't it? I mean the -

It's not gonna be chaos. He's gonna restore the balance, surely.

Yeah, but you know, the situation that's left is going to be chaotic. (OVERLAP:)

He's come into an unnatural situation. Uh by virtue of that lump arriving. And that's distorted what would be a natural (YEAH) ecology. And he's now put that right. In fact what he's doing is letting nature take its course. Isn't it?

But the course of nature is going to be revolution and violence and all sorts of things ...

That is the course of nature.

Yeah, but he is going to be concerned that the people who are left behind are going to be able to cope, you know, I mean he doesn't want the baddies to get in control again. So he must - he mustn't take over too much, you know, I mean although - I'm just saying that this is a problem, Bob, you know, that one's got to allow the - the characters who are part of the story and who are going - who are going to go on living after the Tardis has left, that they have got to have a sort of sufficient strength so that we can feel that they can cope.

This is what you're gonna write for us.

Well hopefully, yes. (LAUGHTER)

I'm just not sort of with this kind of premise at all. I mean because everything he does, wherever he goes he's - he's going to interfere with people's lives. You know, he doesn't - he doesn't leave them with - to live happily ever after. Does he?

No, no, no. Quite.

He always stirs it wherever he goes.

He often in fact stirs up a peaceful situation, you know.

By the fact that he's a catalyst. He arrives...

Yeah, this is very much in his nature.

So I mean I don't really see what you're worried about.

Uh it just struck me that there was this possibility that um he could grow to be such a figure, you know what I mean, as he has this way of taking over, doesn't he; I mean as soon as anybody um -

He has a way of preserving himself.

Yeah, yeah, yeah. Absolutely. Not getting himself killed, which is always his first thing. But it's very much in his nature to take charge of things, isn't it, to take over and say, no, no, no, you've been doing it all wrong; what you've actually got to do is this, you know.

Because he was the only individual on that planet in that situation.

But you see here - here we have quite an effective resistance movement which has been going before the doctor ever arrived.

Very unsuccessfully.

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No, reasonably successful. Not very unsuccessful.

(...) Well they've - they've got -

They managed to hide.

Yeah, well they've stayed alive. which ...

I think the story's slightly different anyway because I mean the Doctor is coming here because of our umbrella theme really. He's coming here to do a job.

He's not just there by accident.

Yeah. He's arrived there to take something and we're gonna have that sort of problem throughout the season because wherever he goes and he takes away something which is a powerful source ~~of~~ on a particular planet - (...) Yeah, he's always going to affect - um and I don't think we can start ~~sorrying~~ on sort of story one of the season about something we're going to be facing all the way through. I mean we're just gonna have to accept.

And when we first talked about the - the idea of the key, and it might be the parasols, (?) supposing it was the parasols of the space ship and he had to take that away, ~~and~~ well he wouldn't take it away without leaving something in its place. You know, he would have that concern. Otherwise the space ship just blows up, fades away, whatever.

Maybe this is why I've noticed it, because um the whole business of the key and the continuing theme is a new element, you know, which I have had to deal with....

It's just occurred to me -

(TOGETHER)

We had exactly this point in um Planet of Evil, where um he stopped um ..., I can't remember the character he played ... (HE STOPS ...) From removing the anti-matter. And then put him wise

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to the fact that he can choose um the sort of power of the planetary movement.

Yes. It was rather nice the way you did that, actually, because very casually at the last moment, don't you remember, you're not going to use anti-matter, you're going to use the rotation of planets.

Right.

- mad, lunatic scheme when he came up with this idea, that we could do a 26-week season in effect. Um I said in well this for the first it's an opportunity where/one section ~~xxxxxx~~ at least, you know, the Doctor can be seen to lose. I mean that kind of omnipotence can finally be smashed, and even sort of go away. But we'd put him behind on handicap and he's got to make it by the end of the season.

Yeah. As long as he loses in the right way. Um for the best reasons.

The right way of losing. You mean altruistically.

...

No. The fact that it's out of his control anyway. That when we're thinking of him losing is out of his control anyway. (YEAH YEAH) And to make it inside his control would be to make it artificial and give him extra powers that he doesn't normally possess.

I mean the sort of thing you could do is that he could win by some piece of total ruthlessness, and uh -

I mean we did have the idea that he would um say the source of power was held by the goodies in fact, and uh the Doctor had to take that away. The goodies are so good they say,

well take it away. We had the baddies ... win on this planet, but it means the baddies won't win all over. So that in fact he doesn't actually mind.

96 Take 1 BOE

And to see those parents interviewed afterwards and to say that we realise it was necessary.

That was in France.

Was it in France? I thought it was in Norway or (TOGETHER) But the parents 20 years later still said, yeah, we think it was worth it. In order - you know, although we lost the - it's when they were - some commemorative thing.

... the beginning of the war the Germans were bombing RAF airfields and radar sections which were doing us a lot of harm. And that we deliberately bombed Berlin to incense Hitler into bombing London, in retaliation, which although it was killing civilians was not militarily effective. I mean he was drawn off the radar stations and on to the civilian population.

I thought it was just an accident that

No, no, no - well I don't know. I mean it's all very confused after ... (TOGETHER)

They were smashing our airfields at that time and -

Yeah. And it's been said, you know, that we could - we could spare civilians but we couldn't ~~sp~~ - we couldn't spare airfields, you know. (...) Yeah, you know. What an awful decision that somebody -

97 Take 1 BOE

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That's not in the next script, is it?

Well we might ...

It would be nice if Graham

What can I say to Graham ... (TOGETHER)

By your concern for that script I feel you can
just throw it out the window. (LAUGHTER)

Throw the script out the window?

Well no, don't do that because we need it
next week. You know how hard we are up against it, don't you?

Yes, I do. ...

We have decided uh to put the whole thing on

...

No more of these excuses.

Because you've got the night shooting in
March, um I don't think Exmoor ~~xxxx~~ night shooting might be too
popular to crews.

Or even Shepherds Bush Green, come to that.
Which is more like it.

Well Shepherds Bush Green is more like it.
Infinitely less attractive.

CUTAWAYS

~~xxx~~ 98 Take 1 BOE

99 Take 1 HEWETT FAMILY

INT: Impact on the household.

MR: Well his influence is everywhere. Um I think
Caspar, although the youngest member of the family, has a colossal
influence on the family, and wherever you walk you see Dr. Who's hat
or scarf or portrait, you just trip over it. I mean he's - he's more

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real to me, I know him better than most members of my family.

Um I don't know how they'll take that but uh that's the way I
feel.

INT: Do you feel the same?

PAULINE: Yes, I think so.

INT: Do you know personality so well that change of
characters have effect on you?

PAULINE: Yes, at first I found it difficult to get used
to the new Doctor, but each time I've liked him better than the one
before.

INT: Your favourite?

PAULINE: Well at the moment it's Tom Baker because he's
- he's now. I tend to forget.

INT: The differences?

PAULINE: Yes, I - well I don't remember the first one
terribly well. I don't think I liked him all that much. Um I
enjoyed Patrick Troughton. Um sometimes he seemed a bit silly but
it - it went along with a swing.

INT: Casper?

CASPER: Yeah. Well he's the first one I remember
because I don't remember William Hartnell. And it may be that
reason but I prefer him to all the other Doctors, as far as I can
remember.

INT: Because he was the first you saw you liked him best.

CASPER: Well I'm not really sure why but it may be the
reason, because the first one I remember clearly.

INT: What particular episodes stick out most
prominently in your mind?

CASPER: Well there was one in which the sea - um seaweed

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was in a room with Victoria and she was locked in there, and it started coming out towards her. And I - I think it's because it's just an everyday thing that was - had a mind of its own that made it frightening.

INT: Any other frightening sequences?

CASPER: Yes, the stun ones where the dolls came out of the shopwindows and were killing people. And I think the whole idea of the plastic was frightening, because when the master puts a plastic doll in the back of a car, I found that very frightening. Because it reacted to the heat.

MR: I thought you enjoyed it; I didn't know you were frightened by it.

INT: Was fright your only feeling?

CASPER: Well I thought it was clever the way ~~that~~ just the spence built up because the doll was/about to kill him when he opened the window and it crawled down again. And then he took it into his hand when - it was when it was by the fire that it jumped up and strangled him.

PAULINE: That was a terrific shot, wasn't it?

INT: Keith, how frightened did you think Caspar was?

MR: Well he was pretty young at the time and he tended to sort of - well as Diana did when she was very young, couldn't bear to miss anything but preferred to see it through a crack in the door, (LAUGHS) to actually watching the screen. But uh I think he enjoyed it rather more than was frightened about it. But I - I don't - you asked about the four Doctors. I - I sort of see it rather differently because I um I find that watching a thing with such continuity, I am bound to see the actor behind the character after a short period of time. And - and you find yourself thinking rather

more of Tom Baker and - I mean we're talking in terms of Troughton and Baker and Hartnell rather than of Dr. Who all the time. And I - I tend to sort of after a little while begin to see the actor behind it and to form an opinion of him, and that colours one's opinion of the series I think. I think the acting now for example is far, far better than it was in the early days.

INT: Is that the general opinion?

MRS.: Oh yes. Well in the Hartnell time it was - it was painful sometimes. But now it's superb I think. Mind you, I might be biased.

INT: Painfully acted: why did you watch it?

MRS: I like adventures I suppose. I like science fiction and um it appealed to me.

INT: Do you ever see anything in the present series that you find silly?

DIANA: Uh well I think it's all right, although um in the latest one - well one of the latest - in the Medieval times, um the acting was a bit funny. But I'm not sure if it was on purpose or not. But sometimes things like that make me laugh.

INT: Why on purpose?

DIANA: I dunno. To bring an atmosphere or something. So - well maybe it's because um if you're feeling jolly and then suddenly something frightening happens, then it's a sort of shock and it's more um - well it affects you more.

INT: How talented do you think the Doctor is?

CASPER:

100 Take 1 HEWETT FAMILY CONTINUED

INT: How clever the Doctor?

CASPER: Well I think his power of deduction is very good. It's quite funny sometimes how just a tiny little clue he can bring out something very important to the adventure.

INT: Who does he remind you of?

CASPER: Well I don't really know. Cause he's the only one I can think of who does that. (OVERLAP:)

MRS: Who's the great detective?

CASPER: Oh Sherlock Holmes. Of course.

INT: Other talents? Knowledge?

CASPER: Well much more advanced than we have.

INT: Examples?

CASPER: Not really.

MRS: He's very good at opening doors, isn't he. With his little gadget.

INT: How believable the Doctor?

MRS: Well as believable as any epic hero. Um very much so really because uh he's so easy to identify with. Um Casper's talked about him as being a - a father figure. And you know, even when one grows up, one still has the same reactions as a child, that no matter how insecure you feel in an episode, this bloke has the power; he's gonna get you through it in the end. And this sort of um the idea of uh having sort of centuries of knowledge, the old um I think Shaw had the idea that if you could live to a great age, you - you would be just that much more wise than anybody else. I mean I don't know how true that theory is. But uh one has the feeling that he's got centuries of knowledge and he's a bit of a name-dropper; he mentions some of these people he's met over

(5) the centuries. But you feel he's gained the experience, and it's a very - a lovely safe feeling.

INT: The Doctor isn't always right is he?

MR: Well no, but um only minimally wrong. Um -

INT: Examples of Doctor showing up in a bad light, wrong?

CASPER: Mmm-

MRS: It makes him more human, doesn't it?

(7k) CASPER: He often runs into traps that the enemy has set for him. And that shows him to be more human. It makes ~~him~~ you feel he's more believable. Cause ~~heven~~ though he's so clever, he can make mistakes.

INT: What kind?

~~EXSERN~~ MRS: I can't remember any.

MR: Trying to think of an example.

MRS: They must be very small.

INT: Companions. Reactions as they've changed?

MRS: Yes. I - I only like the intelligent ones.

Um I wouldn't like to be - I don't like to identify with someone who's stupid. And uh so I like the intelligent ones. Sarah Jane was super. She um she had a lot of Women's Lib behind her as well. Mind you, it dropped out a bit later on, but then it didn't matter because she was in different worlds.

INT: A favourite?

DIANA: Well I liked Sarah Jane the best. Um because she was - she was good-looking and intelligent. But she wasn't too clever. Uh not to be frightened. And she showed her feelings which made her more believable.

INT: Do the girls serve a useful purpose?

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DIANA: Yes. Uh it gave someone for him to explain things to, um so the audience would know also.

INT: You could dispense with his friends?

CASPER: Well I think it's important to have a relationship going between the two people in the programme. And for it to build up through all the different stories.

XXXXX+

*please
rewant*

101 Take 1

INT: Just the Doctor, no companions: persuade me against.

CASPER: Well I think that it's important to have a companion cause then they can have discussions and arguments. And I think it's best to have a human as well. Because you can relate to them, and also then you've got someone to be frightened because the Doctor isn't often frightened.

INT: You mean the companion show your fear.

CASPER: Mm.

INT: Which seem most easily frightened?

CASPER: I think Victoria was one of the most easily frightened companions. Seemed to me she was nearly always screaming.

INT: The most recent?

CASPER: I think she's very good because (DIRECTION)

I think Leila is very good because she's um -

MRS: She's very different from the others.

CASPER: Yes.

INT: In what way?

CASPER: Well Leila's very individual, and she'll do what she wants to do. She won't always go for what the Doctor says.

And she's also barbarous which can cause arguments between the Doctor.

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34

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And her.

INT: What kind of arguments?

CASPER: Well the Doctor gets a bit annoyed when Leila kills somebody or tries to kill somebody cause he doesn't like people getting killed.

INT: Have you noticed a general moral code?

MR: He's a very moral figure, isn't he? The - the Master is the sort of arch villain. Um but he's not exactly a contrast because the Master isn't all black; he has certain sort of charming characteristics in a way. Um and then the Doctor isn't all white because he's got human failings. Not many but he has human failings but - but he's - a strong - a strong um morality. I'm not - don't feel I'm saying very much, but when Casper mentioned um he doesn't like people being killed, he takes care not to kill people himself. And he disapproves of his companion killing people. On the other hand he's very cool and if people get killed in the course of fair combat so to speak, well then he - it doesn't worry him overmuch, because he's a very cool character altogether.

INT: Have you ever felt delighted when villain defeated?

MRS: Well we're usually glad, because they usually deserve it.

INT: Examples?

MR: It's a great relief when the Daliks go, isn't it? Wasn't there a scene where a whole lot of Daliks - well that was a great relief to me. Perhaps I'm a bit sadistic but - (OVERLAP:)

MRS: Oh yes, the scientist who was in charge of the um Dalik - who made the Daliks.

MR: That's right, oh yes, that evil little man (...) yes, yes. That was a great relief as well.

MRS: Yes. It was good when he went.

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INT: Which was the most evil?

DIANA: Well um I - I liked it when the Queen of the Spiders was killed cause she was - she was really evil and -

INT: There speaks a woman.

DIANA: She had um bad intentions really, and it was just good to get rid of that particular evil off the world.

INT: Other evil creatures?

MR: Not really. I liked the um - that really isn't quite the same point, but I was thinking of that marvellous line that the Brigadier had when that little gargoyle came out of the church and made of stone and nothing would touch him and I think the Brigadier said, um, that fellow with wings, five rounds rapid. That was a magnificent moment. (LAUGHTER)

INT: ~~xxxxxxx~~ Conscious of a particular style of humour?

MR: Oh beautiful dry sense of humour, particularly the Brigadier has, the very English stiff upper lippery and the throwaway lines, tremendous. And the Doctor has a few, hasn't he? Casper, you probably remember better than I.

CASPER: I can't really think of any at the moment.

INT: If the Doctor didn't crack jokes, what difference?

CASPER: Yeah, cause having a slight sense of humour, makes it not so bad if something is frightening, especially to a younger child.

MR: It's quite an English sense of humour really, isn't it? Um I think one of the Doctors - I seem to be talking a lot one of the Doctor's most charming characteristics is this sort of disarming thing, where um he'll walk into an ambush where there's some frightful monster that - that could completely overpower him.

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(61)

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(61)

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And he, armed with nothing bigger than a fountain pen, puts on a terrific smile and says, my dear fellow, or something of that sort.

MRS: Or, have a jelly baby.

MR: Or have a jelly baby.

INT: Production. Very little money. Does it show?

MRS: I'm amazed when you say that really, because um the sets seem to me delightfully um believable. And some of them are just wonderful in colour as well. I think that the Venetian one that - fairly ~~recently~~ recently, superb colour and costumes, and everything seemed to work together, very well.

INT: Any side you'd be interested in working in?

DIANA: I like the um the costumes of the monsters best. I think it'd - if I was asked to take part I'd do something to do with that. With the makeup and things like that.

INT: Any side for you?

CASPER: I'd like to act in it. (LAUGHTER) I'd love to act in something.

MR: What would you play?

CASPER: Any part.

MRS: He could play Sarah Jane. (LAUGHS)

INT: Have you always watched as a family?

MR: Yes. (...) Well it's the only programme we do watch as a family. Um Pauline doesn't watch much television at all. And the children and I watch much the same things. I mean but we watch all the popular things, I usually because I'm too tired to do anything else. But I do enjoy it. I mean I don't deny that I enjoy it. But - but I think it's the only programme we come together as a family to watch. It's um it's has all the ingredients to me, I seem to be boosting it all the time but really it's the way I feel

5

about it. It's got the sort of - you just don't know what's going to happen. It's got the unexpected qualities. And um and as I say, the epic ~~mx~~ hero which is always a - a success. And the morality indeed.

102 Take 1

INT: Is the Doctor mortal?

~~XXXXXX~~ CASPER: Yeah, I think he can die but it's unlikely he ever will in the series because that would shatter the image to everybody.

INT: But if he can't die, what way differs from Greek god?

CASPER: Well the Greek gods, they were immortal and they didn't have to change, and they couldn't be hurt badly.

INT: Dr. Who?

CASPER: Well he can have pain, and he has to go through changes to keep him alive.

103 Take 1

MR: Hartnell was a long time ago, but what I remember of his performance was - was that um he was an old man and some of his - the qualities of irritability that came over were quite natural to a man of that age. And one ~~xxx~~ tends to see the actor behind the character. Troughton on the other hand, I - one, as I say, you tend to read the - the actor behind it - Troughton, I think the impish quaàities that came over, um he was called a clown by somebody at some time; um that seems to me to be innate in Troughton himself, as opposed to the Doctor. And um I think he struck me as probably being a very, very nice man behind that character. Uh John

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Pertwee was once called the Dandy, and OK the Daddy, but I see him as being something rather more than a Dandy, possibly a conceited man, I don't know. A lovely actor. Enjoyed the performance tremendously. But I don't think in actual life I would have enjoyed meeting him so much as - or having a drink with him shall I say as I would have with Patrick Troughton. The way I see Tom Baker behind the Dr. Who is/a highly intelligent man. Ingenious, lots of the qualities of Dr. Who. Um thoughtful but it really is his intelligence that comes over to me. I may be quite wrong in this but that's the way I see it.

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ROLL 13.

105 Take 1.

Int Would you like to tell me Ginette, what is your favourite television programme?

Ginette Well one of my favourites is Dr. Who.

Int Are there other programmes that you like as much?

Ginette Yes but they are mostly science fiction and the other one is Starsky and Hutch.

Int Do you like Dr. Who mainly because its science fiction or because there is something else about it that appeals to you?

Ginette I think its mainly the character of the doctor thats so appealing.

Int Can you elaborate on that?

Ginette Well in some ways he seems so vulnerable and in other ways he can help other people out of very difficult situations.

Int Can you remember any particular situations where he struck you as being specially vulnerable?

Ginette Well the very first series that Tom Baker appeared in when he was with the giant robot before it had actually grown and

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he was in Professor Kettlewell's cottage and Sarah had to come and practically bail him out.

Int

Now you have mentioned one of the doctor's companions, have you any thoughts about the girls who have accompanied the doctor during his many travels ?

Ginette

Um

Int

Have you got any preferences?

Ginette

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I really like the look of Leila at the moment. She has got a much stronger character than Sarah Jane had and she also seems to obey the doctor better than Sarah did.

Ginette

You think she obeys the doctor?

Ginette

Yes.

Int

Would you like to say something about that sort of thing. Should his companions do as they're told?

Ginette

I think so. Yes.

Int

Why?

Ginette

Well it would save the doctor a lot more bother.

Int

Then if they did as they were told, wouldn't that reduce the interest, it would reduce the arguments wouldn't it?

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Ginette Well not necessarily because Leila seems to have a mind of her own and she seems quite willing to talk to the doctor and argue with him if she disagrees with what he is saying.

Int Is that a good thing?

Ginette I think so, yes

Int What about the girl companions the doctor had before Leila. Do you notice any big differences between them and Leila?

Ginette Yes Sarah Jane is a much softer character more feminine character, she seems more interested in having her own way and she thinks what she is doing is right but she doesn't obey the doctor so much so it usually isn't.

Ginette Int Are you happy that there maybe hundreds of thousands, maybe millions of girls in England watching Dr. Who. and using those girls as models for their own behaviour?

Ginette I think so because they also follow the doctor and what the doctor says and does usually is right.

Int He isn't always right is he?

Ginette No, but he is willing to admit it when he is wrong.

Int Have you any examples of that?

Ginette Not off hand no.

Int Thats all right. The doctor has changed quite a few times hasn't he. What have you felt about those changes?

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Ginette

Well like anything else its difficult to get used to a new doctor. I remember when Tom Baker first started, I really thought to myself "What is this man who has suddenly sprung at us" but once you do get used to him and his different ways, the way he is different to John Pertwee's characterisation, he is really nice to know.

Really its the same doctor all the way through with just variations.

Int

When you say its the same doctor, what is it that they've got in common?

Ginette

Well the basic concepts and philosophies.

Int

Could you say a little more about that?

Ginette

Well none of the doctors have liked death or injustice, I think that is what really appeals to me.

Int

What about the enemies of the doctor, do you see any common characteristics there?

Ginette

10

They all seem to be after the wrong things and they go about trying to get them in the wrong ways. They all seem to be after power and power is a very corrupting thing, at least it can be.

Int

But the doctor has enormous power, hasn't he?

Ginette

Yes but the doctor has the right motives when he uses it.

Int

The doctor is rather different from characters in other science fiction stories isn't he, he's much more humorous isn't he.

Ginette

Yes.

SS

Int Do you want to say anything about that?

Ginette Well because he is so much more humorous he seems a lot more, well its strange to say, he seems a lot more human., and more like a character you would want to know, rather than just a character in a T.V. series.

106 Take 1.

Int The doctor is certainly not like ordinary human beings is he?

In what sort of way is he different?

Ginette Well the fact that when he comes to the end of his body , his body is no longer able to carry on , he can regenerate and sort of take on a new body.

Int Do you think that is important to the story, does that add anything to the story?

Ginette Well its certainly something that no other T.V. series has and it makes it so much more interesting because once the doctor regenerates, he has a whole new body and he has to get used to the new character, the same as we do.

Int But do you see his re-generation as something completely neutral or is it something that is painful?

Ginette Oh its very painful.

Int Could you rephrase that.

Ginette Well its painful to the doctor in an emotional sense really because he has to adjust himself

Int Could you say 'the transformation is very painful'

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Ginette

(17)

The transformation is very painful to the doctor in an emotional way because he has to re-adjust his thinking in a way because whereas the first body may have had various characteristics, this new one may have a whole different set.

Int

Have you thought at all about the different doctors, how they differed one from another?

Ginette

(14)

Well William Hartnell - underneath the doctor was very nice but he did present a very crusty exterior. He was very stiff and Edwardian.

Int

Troughton, what about him?

Ginette

(1)

Patrick Troughton was an entirely different doctor, very much more boyish in a way more inclined to see the humorous things, not take the serious things so very seriously.

Int

Pertwee?

Ginette

(1)

John Pertwee well I think he is one of my favourite doctors because he presented more of a warm and fatherly exterior. He was very interested in gadgets and very interested in people too.

Int

and Baker?

Ginette

(B)

I think my favourite thing about Tom Baker is his grin, it seems so warm and friendly, inviting almost.

107 Take 1.

Int

Could you say a little bit about the sound effects and the music that is used in Dr. Who, Ginette?

Ginette

(O)

Well I tape most of the episodes whenever I can and when I play them back I can tell

from the various sounds and the way the music varies what's happening even if there isn't dialogue to tell me

Int

Why is that?

Ginette

Well I know a lot of bother is gone to by the people who put in the special effects and by the people who write the music for the programme.

Int

Some of the music and some of the effects are produced to make quite frightening, emotional impact aren't they. Have you ever been frightened by Dr. Who?

Ginette

One of the most frightening Dr. Who series I've seen recently is Genesis of the Daleks. I don't really know why but I found that very chilling. I think a lot of it was the sort of outside scenes where the mists were about.

Int

Have you ever had nightmares in connection with the programme?

Ginette

I've never had nightmares in connection with the programme but once quite a few years ago, I dreamed I met and had a very interesting conversation with a number of Daleks.

Ginette

What was interesting about the conversation?

Ginette

I can't remember, it's too far back now.

Int

Did it make a big impression at the time?

Ginette

Yes.

Int

We were talking earlier about the doctor's humanity and his transformations. One aspect of his humanity is that he sometimes makes mistakes, doesn't he. What kind of mistakes do you recollect him making?

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If he fails at something, what kind of things does he fail at?

Ginette

I can't remember.

Int

Lets go on to a different subject about the production of Dr. Who. If you had an opportunity of looking at some aspect of the making of the programme, what aspect would most interest you?

Ginette

I think actually to be in the studio and see how its done would interest me most about seeing a production of Dr. Who, to see actually all the hard work that is put into it, that we are told about, that we never really seem to really get to know about.

Int

Are there any aspects of the production, apart from the writing and the acting that impress you particularly?

Ginette

Well I think the monsters on the whole are very good and the way they are filmed sometimes, not against the actual background that they are on, you know when he two pieces of film are super-imposed one on top of the other.

Int

You find that's effective?

Ginette

Yes

108 Take 1.

Int

Would you like to tell us Ginette, what are your views generally about the girls who have been on Dr. Who?

Ginette

Well I think most of them

Int

Could you say 'I think most of the girls'

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Ginette

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I think most of the girls have gone their own way rather than listening to what the doctor has to say and as the doctor is usually right, I think they are wrong to do so, but Leila, although she is a very independent character, she knows her own mind, she still seems to obey the doctor more than most of the others have.

109 Take 1.

Int

Could you describe to us Peter, what was the first moment that really caught your attention of Dr. Who and how deep your attachment to the programme has been since?

Peter

Well I think it really begins in the start of the programme when Dr. Who came on to the screen. I remember turning over to the particular T.V. channel and there was this sequence where the Tardis was standing there and nobody knew at the time that it was the Tardis, it was just an ordinary looking police box and the excitement grew when Barbara and Ian were actually following the grand daughter Susan and at the moment when they forced their way in, I think that's when I became hooked. It really was something very special for me, you know, the inside of the police box, it was so mind-bending, so strange to see all those wierd controls, the centre column, fascinating fascinating sort of experience for me personally.

Int

How deep has that committment been to watching it since?

Peter

100% Nobody can dare disturb me at that particular time, then it was 5 o'clock to 25 past 5 and I wouldn't let anyone disturb me. In fact I actually used to record the

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programmes with a little small Czechoslovakian tape recorder and everybody in the house had to keep very very quiet because in those days I used to put a microphone by the speaker and my mother had to keep quiet and sometimes she would shout and / "Keep Quiet" you know, so I have got a lot of the early programmes of Dr. Who and that really started because of the theme tune music because Ron Grain who composed the theme tune was something really strange about that and it was very compelling and it was because of that I got into electronic music as well.

Int When you say you got into electronic music, in what way?

Peter It was because of the theme tune of Dr. Who I got into the style of electronic music, involved in listening to it, yes.

Int The doctors have changed a fair amount since the beginning in 1963. How were you affected by the changes?

Peter I was very involved actually, very very sad when Hartnell dropped out the first doctor and when the second doctor took out and was transformed, I thought that I wouldn't be faithful to the second doctor in fact. I wanted to remain faithful to William Hartnell, the first Dr. Who but he had such a warm character, so jolly with his big floppy hat on and playing a flute and being very jovial and of course that led on to the Daleks and that was an immediate sort of catch for me as well, Daleks you know fascinating and that was a very good episode, that particular one, where they were actually showing how they made Daleks, very interesting. I was very gripped.

Int That was about the first episode involving
 Patrick Troughton.

Peter It was the first one yes.

Int What did you think about the fact that
 that series no longer exists?

Peter What do you mean?

Int Its been junked, thrown away.

Peter Very sad. The programme has been wiped do
 you mean?

Int Well in this case it wasn't recorded , it
 was on film but the film no longer exists.

Peter I think its a tragic loss but so many
 programmes are lost that way. I feel very
 sad.

THE LIVELY ARTS - DR. WHO

ROLL 14.

110 Take 1.

Peter We were talking about how I felt with the changes of the Dr. Who characters.

Int And you mentioned your liking for Hartnell
 and Troughton.

Peter A great love for William Hartnell, in fact I have personally photographed the three other doctors but I never actually met William Hartnell, very sad about that, although I did write him a letter and thanked him very much for the quality that he put in to the acting. I think Verity Lambert who was the producer at the time was looking for an actor of his quality, she had fantastic choice and he's dead now of course and its very sad that he's passed away, he has got something to remember him by, you know.

Int What different characteristics have the
 four actors brought to the part?

Peter Well there is a moral sense in the programme.
Individually you mean?

A quality not to kill, a strong quality that life must be preserved at all times, even if the person is an enemy completely against the victor.

Int That is what the doctors have got in common
 or one of the things they have got in
 common. I was thinking more about the things
 they have got that are different from one
 another.

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Have you thought about that at all, in what way different actors contributed to the part, developed it, or changed it?

Are there things that Tom Baker does that Hartnell would never do?

Peter

I see what you mean. Tom Baker is a very flamboyant doctor, well a whizz kid Where William Hartnell, or the first doctor would hold back, argue about not doing a particular thing, our fourth doctor now goes straight into it and does the particular thing that he wants to do.

Int

When you say Baker is a bit of a whizz kid , has he got any special aptitudes any special abilities of his in mind?

Peter

Not at this moment no.

Int

Lets go back to that question of what they have in common, you were talking about their reluctance to kill, on the moral level, yes thats true of all four of them. They've got other things in common though have'nt they, they've got feelings in common wouldn't you agree?

failings

Peter

Yes er failings . I'm drying up for the moment

112 Take 1.

Int

The doctor has had a lot of companions but the ones who have been most interesting of all I suppose were the girls. What do you think about them over the years?

Peter

I think they are very good assistants but they've, some of them have tended to scream too much. As far as I am concerned the best assistant was Joe Grant, a very

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inquisitive girl, always would go off on her own way and then call the doctor if there was any problem that she discovered, also would Sarah who has just left the series, the trend to develop a better female assistant is much better in fact and even with Leila now who we are seeing, inquisitive enquiring and doing something, its a good thing really to see.

Int What is it about the doctors relations with the assistants that is particularly useful do you think to the programme?

Peter Its very important that there is a harmony between both of them in fact, otherwise the viewing for myself is destroyed. When he has no assistant, when he is alone, there doesn't appear to be much of a thing really going on .

Iⁱⁿ fact he needs people with him, he has to show off his talents to people, there are many instances like that with the first doctor showing off his talents.

Int Yes without some fire it would obviously be a bit thin.

Have you watched the programme recently with children?

Peter Yes I have.

Int Have you noticed their reaction to the programme?

Peter Some of them they shout or theyscream or they hide behind chairs but a lot of the children I know, that I sit with sometimes

they just watch impassively and then turn over to the next programme. I feel very sad as well.

Int

Can you imagine Saturday evening without Dr. Who?

Peter

I've had to, there has been many a break without Dr. Who and sometimes the Saturday has been very boring so one makes do.

Int

What would you say if the BBC declared that henceforth there would be no more Dr. Who's it was ending for ever?

Peter

It would be very said but it would be a good idea that if they ended it, that it would end in a way that would make people remember him in fact. Something like the Tardis de-materialising into a fifth dimension and gone for ever, you know.

It would matter, it would be very sad, a lot of people would complain, a lot of people would be very unhappy, but at the height of its popularity, perhaps it would be a good thing because there would be a time when people would get fed up and the audience would drop and people would turn to other programmes.

Int

What do you say to people who criticise the programme for being excessively loud? violent?

Peter

Yes I did read about that. There was an instance in fact where Dr. Who was being or the doctor was being drowned and I thought that was rather too much for young viewers. I felt they went a bit too far but on the whole the programme has got a good moral sense about not to kill, although its the shift, the emphasis has moved away from

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that, I have noticed that our fourth doctor has killed one or two people.

Int)

Can't hear

Peter

I suppose it was in self defence but it was sad to see that come into the programme but he has a very clean reputation and very wholesome character, very enjoyable .

ROLL 15.

123 Take 1.

Int

Tom Baker

Yes I had seen the programme at one time or other, I used to watch it very keenly and my reaction to it was, the reaction of most actors I think of thinking in a vague way, what a nice part it would be to play, mostly because its just such fun. I never really thought seriously 'I could do something with the doctor' I just actually, as soon as I saw it, fancied playing it.

Int

Having seen all the three doctors that preceeded you, were you very conscious of differences in their performances in the way they were portrayed?

Tom Baker

al

Yes I think one of the problems of playing the doctor, which makes it interesting for the actor who plays it and everybody has been successful and therefore it would seem to be actor proof is that its not an acting part in the sense that the character is very very severely limited, there are bounds to which the doctor can't go. He can't suddenly become interested in romance, he doesn't have these kind of emotions. He is not at all acquisitive. He couldn't be suddenly gratuitously violent so therefore in the ordinary sense of acting the character can't develop so the problem with the actor is to surprise the audience constantly with the doctor, inventive of any situation that he's in because fundamentally the doctor is totally predictable and so this enjoyable thing all the time of suddenly

surprising so that , I mean ⁺ am very keen on the style of humour of Oscar Wilde or Noel Coward and their style of humour is that if someone suddenly wants a divorce, nobody gets excited about it. He says "Certainly, Tuesday" but if the chap says "Are there any chocolates in the house" and his wife says "No" then he has a nervous breakdown, and sometimes I try to use that by actually going underneath whatever situation is, if they expect me to be angry about something and I'm not, but even that needs posing.

at

Getting back to (can't hear) how easy is it to characterise their performances?

Tom Baker

You mean the description of them. Well I suppose loosely, William Hartnell when he got this part was already nearing the end of his career and in fact as you know he wasn't a very well man by the time he finished with this so he acted naturally very crotchety and quite like a good old pro, he used that a lot didn't he. He was very bad tempered and abrasive in situations like that because actually he was himself abrasive in that period of his career.

Then Patrick Troughton took it over and became a sort of pixie which he is very good at, although he made the transition back into other parts, very easily afterwards. Its very hard to describe Troughton, whereas John was much more Holmsian wasn't he, very grand and he is so shockingly recognisable isn't he, rather like a tall lightbulb, he glitters.

Now when it came to me you see, fortunately I signed the contract before they asked me what I was going to do with it which was very interesting because every actor dreads

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being found out and I got this job and I signed this contract, and the relief when I signed it and then came the ghastly lunch when the producer took me out and he said "Have you got any idea of what you are going to do with this" I had no idea at all. I still really have'nt got any idea. Just try to put a lot of energy into it, I don't really have an approach, although I must say that when we argue lines or situations, I mostly I think - you know people say "We have got a big university audience" thats true. We have a big family audience but I really think in terms of - my feedback comes directly from children, its children who I meet , by the time I meet most adults they are drunk, it is usually after half past 9 at night and I happen to be in a pub/ and they are drunk and not talking sense at all.

f

But the children I meet and I have done at least 100, 150 journeys out with the BBC, they pre-occupy me very much and I think what will amuse or divert the average bright child who might be in a park like the child I met the other day in the park who said to me. He was very small 3 and a half he said he was . He said "Hello, you look like Dr. Who" so I said "I am, would you like a badge" and he said "Yes, where's your shop" I said "What shop" He said "That shop you fly around in" and then his mother arrived and she was explaining to me that they lived in W.2 with a lot of junk shops and antique shops and he thought all the junk in Tardis was a junk shop, it was very nice that, I liked that.

The curious thing is that I am the only man in London maybe, you see I wear very ordinary clothes, in my Burberry mac

70

nutters?

and umbrella that 'Don't talk to strange men doesn't apply to' London being full ofparents are naturally rather anxious about their children and frequently I will be in the park talking to two or three little children at that rather frightening age when they might be molested by some idiot and I see mothers looking very anxiously and if they approach rather fussily which they do sometimes, the children get terribly embarrassed and say "Go away Mum, its Dr. Who" Its very nice that, a great feeling of being able to cut through absolutely everything so that if I offer a child a jelly baby, which I don't do often, it is quite different than if anybody else did, thats a nice feeling.

INT

Tom Baker

124 Take 1.

Int

Tom Baker

(D)

Well one of the enjoyable things about playing the part is the obvious , that I work very for and with, absolutely convinced that I am devoted to the programme and it isn't just a job, therefore, they allow me, and I don't know if this applies to the others at all, they allow me in a way to influence how things are styled so sometimes when we get to a scene that isn't working very well, actors and directors are very fast on that and week after week I'm the only constant factor in the programme that recognises a blatant repetition you see. So a director will say:- "We'll come in close there, and you will turn around.." and I'll say "No we did that last week" and they will allow me to

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influence things in that way which is very gratifying because on some programmes of course you are not allowed to change anything at all. And they allowed me to do that even though it sometimes might be irritating for the writers. I feel I know more about the programme than the writers do, quite naturally I do. They think they know more about it than me, its a question of who wins and so as there are no head on collissions, there is this nice devious compromise and I get away with some and they get away with some

You see I sometimes suspect that the writers don't really write out of the formula, I suspect that sometimes, but that is my natural sort of hysteria ~~da~~ as security as an actor. I feel they write stories and quite often tack me into it and often I am yelling at rehearsals, "Listen I am not driving this story, I am not in the middle of it, you know I am accomodating other characters. Do you know what I mean by 'tack on' Instead of writing out the whole notion.

I mean for example we've never really seriously explored the inside of a Tardis. I mean there is no limit on it. I have always suggested - the Morcombe and Wise Show, I'm very friendly with Eric Morcambe. I was always angling to get on Eric's show. Now I saw Eric and Ernie in bed and the graphics of Tardis comes up and it doesn't stop, it arrives in their bedroom and ~~they~~ joined it, and we could go anywhere we liked you know, sort of when Eric wanted to go to the bathroom, you could cut to the Bay of Biscay with a battleship going through it. It could be anything couldn't it, it could be Kew Gardens. Anything that could be transcendental dimensionalism, so anything that is six feet square on the outside and 20 feet square on the inside can be a whole country, its a great pity that and thats what I mean by not writing out of the 'Doctor' experience, it is just

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these adventure stories and it is difficult they say, I don't write at all or hardly, they say its difficult to find writers to do D. Who. . Its interesting actually, somebody did offer me a script , a Dr. Who script, quite a well known professional writer and I knew in 30 seconds flat he had missed the whole point, he was struggling for it and it shows in the writing if they have to struggle for it You have got to somehow have a feel and then it has got possibilities

ROLL 16.

73

Int

Of all the series you have done, is there one particular series where you felt the writing and the production came closest to the ideal.

Tom Baker

Yes I do. I think that the Ark in Space, which ironically enough, the success of which was reflected in the audience figures. I think we touched 40 million, that was magnificent, the whole thing came together. The other thing of course the office work and the phenomenal pressure, scripts are laid and they pile up and they overgrow like that and this one I am doing now will be very very high class stuff. Tom Bloomfield on the costumes, Roger on the sets and David Maloney is very efficient and has done a lot of these but Ark in Space seemed to be the high spot for me, really wonderful sets and the wonderful idea of gigantic sort of grasshoppers called the Whirram, the children liked those a lot. Its important that, I like it.

ROLL 16 just announced.

125 Take 1.

Int

Can't hear.=

Tom Baker

You mean, is it a conscious technique?

Int

Tom Baker

I think actors, I can't speak about other actors but we talk about acting an awful lot and people find them boring together, yes you use everything you can all the time because actually a rapid change in

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[B]

mood, that kind of chameleon quality of the doctor is very useful isn't it, it sort of bolsters up all sorts of other lives, ordinary situations actually, the doctor's conviction actually that he can make an empty match box very threatening but personally, I don't know what you call that, my moods change very rapidly and very easily cast down.

Int

Tom Baker

Yes you see I think that in ones private life if you play the part of a hero, that everybody loves, I know I get teased as The Doctor, I don't get any of the aggro that say Ted Woodward got with Callan or Stratford Johns or Frank Winsor might get especially the law because everybody's reaction to me is usually founded on a pleasurable association of the happiness of their children .

What is very interesting is that without exception, almost all the people, or organisations or places I go in apply to me personally all the qualities of the doctor so I don't need a bank card. I can cash a cheque in a very sleazy pub, they just simply take it as read.

Of course I couldn't get away with bouncing a cheque but I've never had any problems about that.

I get on terribly well with taxi drivers, you know who are often rather brittle, the hectic life that they lead, they are relieved to see me because it reminds them of a happy moment at home.

Now if I can't get a taxi at night and I am by myself walking down the road, always picked up by the police, that is the only time in my life that happens as The Doctor. A car will draw up and say "Hellow Doctor" I'll say "Hello" and I know they are going to offer to give me a lift because they are

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very kind about this. I know they are going to offer me and I have to affect surprise. I can't say when a police car draws up, and then just get in.

They say "Do you want a lift" or something like that and I say "Good heavens, that is very kind of you"

Int

Tom Baker

I am very aware of it because everywhere I go I'm conscious of a large amount of the time being watched so there are some things I wouldn't do in the street, maybe I am a bit obsessive about that. I mean I wouldn't smoke a cigar in the street because I don't think, that is going far but I wouldn't do that, naturally I wouldn't be seen stumbling around the town.

A very odd thing on Sunday morning I go over the park every Sunday morning and take some children skating or something like that I am always rather self-conscious about the way I walk, which I'm not when I'm walking down the road. When I am in the park and I am conscious of hundreds of children there I find myself trying not to disappoint them in any way at all, so that I never find myself getting impatient with the children I am with. Well I often do feel like that, especially when I am trying to teach them to rollerskate.

Int

Tom Baker

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Well I am not really certain about anything at all, I think I am an actor earning a living out of it but the standards of the Doctor which of course some people might deride as wind in the willows morality of good triumphant over evil and good manners most of the time and the recurring compassion and concern of the doctor. Yes they are standards and values that I admire, very much. I suppose it is not for me to comment on how I rise to those standards myself but I am very conscious of that.

78

It is a very curious thing that the wind in the willows, I happened to have that in my pocket at one of the very important interviews and I was talking about this book and I think that the head of drama and the then producer who hired me were rather impressed by that. I think they were re-assured by my enthusiasm for Ratty and Mole and Toad which wasn't quite borne out by my behaviour at rehearsals where they had to tolerate a certain amount of neurosis and anxiety. I am very hyper-tense at rehearsal, often anyway.

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ROLL 17.

156 Take 1.

Int

Can you explain to us John, how important some kind of knowledge of Dr. Who is for the kind of work that you do?

John Miller

Well you see I think that a psychologist always has to have some understanding and acquaintance with the material that his clients or patients, whatever you call them, produce. So that if a child or an adult for that matter has seen a programme or read a book or is thinking in the language of some material then you really need to acquaint yourself with that to understand what they are talking about.

I t

How frequently do you come across references to the programme in the work that you do?

John Miller

Pretty frequently I think. There are I suppose there are a sort of top ten of programmes which have various types of monsters and creatures in them which constantly seem to recur in childrens' imagination, their stories, their dreams, their pictures and so on and I find it very necessary to be acquainted with this, in order to empathise with them, in order to understand what they are talking about.

Int

Do you find that your knowledge of Dr. Who and the fact that the children recognise it makes a difference to your relationship apart from your ability to get inside their minds so to speak, just on the purely person to person level. Does your knowledge and interest in Dr. Who make a difference in your contact with the children?

28

John Miller

Ulyses(?)
not clear

d

I think sobecause basically Dr. Who is not just a very entertaining programme it is a superb fairy story, I mean it is just a modern version of an archetypal theme if you like, you can go back to its issue (?) if you like, there is a journey with the hero as companions and he encounters various hazards and he has to overcome them and its really just this in a modern guise and I think this is a theme which is always occurring because really the journey is the journey of the human being through life.

Int

What kind of problems are your school pupils suffering from and in what way does your knowledge of Dr. Who help them?

John Miller

Well I don't know whether my knowledge of Dr. Who helps them so much. The sort of problems they suffer from maybe absolutely anything in the sort of educational, social set up, difficulties in school and the family, learning difficulties not getting on with their friends or their teachers, delinquency, every kind of problem that affect children at any age.

I think it helps me tounderstand how they see the world if I am familiar with something that is an interest of theirs and obviously has a great affect on them.

Int

Can you give me a more concrete example.

Can you give me any example where you have seen a drawing of the child and an expression of the child which relates to Dr. Who that has made you understand something of the motivations of the problem of a child.

John Miller

29

Yes a very good example. I saw a boy who had originally been autistic and he had got a lot better, he was in a special school, and he told me that he had a recurring dream, nightmare that the daleks were massing in the bushes round the school and were wanting to attack but they couldn't because of the teachers and this tome suggested that

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the daleks are a superb representation of sort of autistic behaviour if you like, mechanical mindless, emotionless behaviour and this told me that that part of him, that tendency that he had was in danger of invading, in danger of taking him over again but the work that the teachers were doing with him was keeping it at bay. In other words he was maintaining his hold, his improvement and that told me an enormous amount about his actual, psychological development which no amount of tests I think would have done.

Int

That interpretation you could argue it was poetic but how confident could you be that it was right?

John Miller

Well I don't think interpretations of dreams are right. I think poetic is exactly the word, dreams are like poetry that they don't have a definitive interpretation or meaning, there are lots of meanings at different levels, they are if you like, like a poem, a vehicle or a communication between a person and another person, sometimes a person with themselves, so I wouldn't state categorically, I am simply saying that is the feeling I got.

Run out

137 Take 1.

Int

It is often said that Dr. Who is excessively frightening for children and I've often received letters from parents, more often than not from grandparents who have complained that their grandchild and in some cases their child is very very frightened of a particular programme and it shouldn't be shown. Have you any comment on that.

John Miller

Yes I think that this question of frightening things on television or any media affecting children touches on a very deep problem, which as a student of analytical psychology I feel is one of the most serious ones of our time really and that is, you see, there is

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a tendency, I'm afraid even among intelligent people, even amongst teachers, doctors, clergymen and people who should know better to pretend that all the nasty things in life come from outside, whereas in fact it is perfectly obvious to me and I think it doesn't require much thought to see that the monsters that are shown on television or the monstrous things even are really just an updated version of what appears in fairy tales of the dragon that St. George killed and I have no doubt that a television programme can have a disturbing affect on a child but I think this is very naive to say, to attribute this purely to a television programme because an image cannot affect you per se unless it latches on to something that is already inside you and I think that what we all tend to deny in our technological society is the fact that human nature has a dark side, a hidden side, a mysterious aspect in which monsters and representations of various sorts activate. I think it is important to try and understand that, rather than to just pretend that they are not there or pretend its all a plot by some nefarious script writer or whatever.

Int

Your answer, though interesting, doesn't help a television programmer, what is he to do?

John Miller

I think from the point of view of a television programme maker he needs to bear in mind, to see it from this point of view, but perhaps I was going to say, not take the complaints too seriously, but I think that to recognise the tendency which everybody tries to project their anxieties on to somebody else, doesn't mean to say that you shouldn't be prepared to discuss them. Perhaps there should be more television programmes encouraging parents and teachers to look at what it is that frightens children and why.

81

Int

My question really is can you advise a television producer about what he should or should not show on a television screen, bearing in mind the possible fears of children, leaving aside any apprehensions the parents may have

John Miller

(X)

No I don't think anybody can advise a producer in the sense that I don't think there can be a desirable sort of diet if you like of television programmes.

I mean what appears on television or in a newspaper or on any media is bound ultimately to be the product of what that society is interested in and if something is popular and if something is acceptable generally speaking then I think that means it has relevance in that society and if it disturbs people that is a problem that everybody has to sort out, its not just something for a television producer to anticipate.

Int

Another way of putting that appears to be that if a programme is found to be generally acceptable and its only a small number of people who are frightened by its particular aspects of it, the programme maker should continue?

John Miller

I am a little bit unhappy of thinking of situations where a programme should or should not continue, apart from very practical things to do with national security or all that sort of general , something to say with health hazards or something like that

Generally speaking I think that if a programme is found to have a particular effect on people whether it is a majority or a minority, this is not something to be either permitted or stopped, its something to be understood basically and that I think will lead one to make some decisions but that must be personal ones.

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ROLL 18.

138 Take 1.

Int

We are going to be filming atschool with some of the pupils, can you give us an idea of what your meetings with them involve.

John Miller

When I see children in general. Well whenever I see a child, a patient I always start by asking them if they know who I am and why I am seeing them and explaining as I very often have to do and I usually explain that I am somebody who visits schools and sees children having difficulties and I ask them whether they feel they have any because sometimes they don't and what they think they are.

quite different
from

Very often what a child tells me, he or she thinks is a difficulty is in fact ~~very~~ ~~often~~ what the parents and teachers think and very often it turns out to be right. It may in fact not necessarily be different, it may be a different aspect of the same thing and I then have a small variety of things which I tend to use with children which are mainly aimed at helping me to relate to the individual child and trying to see the world through his eyes.

Now perhaps I adopt a fairly individual approach because I think the majority of psychology tends to be based more and more on a more mechanical kind of categorisation and a sort of technological assessment, whereas I have said my interest is as an analytical psychologist, I am more interested really in the meaning of the child's life has for him and the meaning of difficulties for him and to that end I use very simple things like drawings and I do tests, spelling and reading and I use tests where necessary., to get an idea really

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of where he feels the shoe pinches if you like.

Int

Having completed a series of meetings say with the child, who has educational problems of one sort or another or personal problems what kind of recommendations might you make, what kind of reports might you make? to the parents or the teachers.

John Miller
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Well nearly always when I have seen a child and I have done my first full assessment situation, I discuss with the child the conclusions that I have come to, we come to together and I nearly always nowadays see the parents afterwards, sometimes the class teacher as well, sometimes I discuss it with the G.P. or social worker or whoever else is involved and we then discuss what seemed to be the sort of implication, of where the problem seems to be and I think I find myself concentrating more on attitudes than those sort of executive questions on whether he needs special help for this or whether they ought to do this or that or the other but a lot of the time I think I am mainly concerned of trying to promote a different kind of inter-action in the family and in the school with that child.

Int

Has Dr. Who ever figured in any of those recommendations in any way?

Or any of those discussions with teachers or parents?

John Miller

Well not as far as I can remember as such. But I do feel very much that what, the sort of if you like, Dr. Who in a sort of caricature way does in the programme describes very much what I feel, this may sound quite ludicrous, what I feel I am doing as a psychologist because I have supposedly a lot of sort of wonderful technological knowledge like the doctor is supposed to have but in actual fact I know that ultimately what will enable me to help a child or a family is just being honest and sincere

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84

although

perceptive, just what sort of human values I can bring to the situation and in a sense I suppose I see it as a parable rather than a - - - but as far as using actual incidents, I can't recollect actually discussing those, whether I do use situations from outside.

Int

Apart from your professional interest in Dr. Who because of the childrens knowledge of it and production of scenes from it, how long have you watched it yourself and how devotedly.

John Miller

Oh sort of on and off, it is a dreadful thing to say because a lot of the time I have'nt had a television set in my home so it has depended on the kindness of my friends or neighbours. I think wherever it is possible, I find it entertaining and exciting, it is in one sense a form of escapism and in another sense a very interesting comment on life I think in a fairy tale way.

Int

You mentioned earlier that you watched it as a student and described the reactions of your peers at the time - would you like to say something about that?

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John Miller

Yes well when I was an undergraduate at Oxford, it always struck me as rather amusing, perhaps a hopeful comment I don't know to my fellow undergraduates and even the college staff sometimes that the sort of programmes which were sacrosanct were programmes like Dr. Who and of course inevitably sports programmes, whereas most peoples' idea of the intelligentsia of the country is that they are mainly interested in much more serious things.

I think this is very hopeful because it suggests there is an element of play in under-graduates which is sometimes all too obviously lacking.

139 Take 1.

Int

Would you agree with the possible criticism ...

John Miller

That is in what- legal language what is termed a leading question isn't it.

Yes I suppose, I had never really thought about it to be quite honest but I suppose in a way I would feel, if you ask me, a fairly middle class, in the sense that, well my personal impression of the companions of the various doctors have tended to be, apparently, rather nice, well brought up sort of intelligent, literate young people rather than any other sort. Yes I suppose so.

Int

Do you think that might have had anything to do with its appeal to Oxford undergraduates?

John Miller

I don't think so because there were a decreasing number of middle class of undergraduates in Oxbridge.

140 Take 1.

Int

Would you think that the pupils in the schools that you visit would be interested to see how the Dr. Who programmes are put together, would be interested for example in how monsters are created?

John Miller

I think they would be fascinated. I think a lot of them even quite young ones would have some remarkably informed ideas as to how it was done anyway because I think the technological side is also a very important part of the attraction, how is it all done, you know, and I think quite small children will, in a pantomime, it is impossible to go to a pantomime now without some seven year old shouting as to how the scenery is being erected behind the scenes. Yes I think that would be very interesting, they would find that interesting.

Int

In response to my letter in the Radio Times I have had a lot of letters from people in their late teens and early twenties who are totally addicted to the programme and whose knowledge of it is really encyclopaedic. Does that argue a kind of immaturity?

John Miller

Well I think there is a general trend to not only for adults to watch Dr. Who

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but also all supposedly childrens' games if it is model railways or whatever. I don't know that it is necessarily, in some cases it is obviously, you can see that some people who are interested are very immature people but I don't think this is the general thing. What I wonder I have thought a lot about this, I wonder whether in fact it isn't that a great many people who are now in their twenties and thirties were never really allowed to play and be children and are having to catch up now.

Int

When you wrote tome you said that you approved of the morality of Dr. Who= the way in which Dr. Who often finally saved the situation. Would you like to expand a bit?

John Miller

Yes well you see if you study any fairy story, if you take Grimms fairy story for example. You will find that apart from being very amusing stories, they are also psychological studies, they are quite unconscious but if you look at the patterns which occur and the patterns are always the same with variations and they are to do with a hero trying to reach a goal and the obstacles he encounters and very often the obstacles are to do with getting over personal problems really, resisting the temptation to do one thing and not to do another and so on and what appeals to me particularly about the Dr. Who scripts is that the ones that I've seen, is that it seems tome that Dr. Who, it is really his humanity, his sort of sincerity as a person, although a rather eccentric one rather than just his sort of computer like knowledge that really gets him through and this I think has a very important message if one dare say that today because people put far too much faith in bits of information, statistical knowledge and far too little attention is paid to the necessity to be in touch with ones' feelings and sincerity really.

2

Int

Can't hear

87

John Miller

141 Take 1.

John Miller

2

Many of the episodes that I have seen my impression is that Dr. Who only finally manages to beat whatever threat is out to destroy civilisation and by abandoning all his encyclopaedic knowledge and making some simple act of faith and courage and this to me is one of the essential messages of all fairy stories. Its about really the fact that science is not enough and this is something we really need to think more about today.

142 Take 1.

Int

Most of the people who have responded to my letter in the Radio Times, the vast majority have been men, very few girls, is there a reason for that?

John Miller

Yes I do because a small part of this whole business of this technological aspect and the sort of, if you like, the hero's quest

It may be that the reason why most of the people who seem to be interested in Dr. Who are boys or men is because it is to do with two main things, to do with technology and pioneering spirits and sort of heroism, now one of the problems of our present society is that it is male dominated or it is dominated by the masculine spirit and I think possibly that might account for the feminine values that are perhaps more easily understandable to women of feeling and intuition, perhaps they don't feel that this is reflected too much in this kind of saga.

Int

Do you see any significance of the change of character of the girl companions. The most recent one is very different from

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her predecessors, do you see any significance in those?

John Miller

Well you see, looking at Dr. Who as somebody's dream if you like or like a fairy tale, I would see the companions of the doctor as, if you like, almost representations of parts of his own himself in a sense, his feminine companions like the sort of guiding spirit and this goes through a change, just like in all of us, different parts of us, do go through changes and development, I mean that is I know a rather way out interpretation but it does I think reflect a basic awareness of something that everybody does have at some level.

Int

Do you see the present incumbent as radically different from her predecessors?

John Miller

Well I have'nt seen him for many episodes, no I don't think so. I think the same sort of ingredients are there which is either I have experienced the Dr. Who's as fairly casual, rather ~~xxx~~ eccentric people with a lot of brilliance but also rather disorientated with curious weak spots, rather charming sort of Achilles heel if you like who will sort of make out in the end as much by luck as using what they've got.

Int

A final metaphysical question. Do you see the doctor as mortal?

John Miller

17

Well here the Doctor is every man and every man is every human and he is mortal and immortal in the sense that we are all mortal and immortal, we are all mankind, we are also individual people who will one day die, I think he represents a sort of, if you like, a kind of archetypal theme as an individual person's fantasy.

89

155 Take 1.

Tape 20 20

Int

Dr. Jones I'll start with you, would you like to tell me about the little group of people that you have got and how long you have been watching the programme together.

Dr. Sherwood Jones

I can't tell you how long we have been watching the programme together, now its an integral part of our work and we are a closely knit team of nurses and doctors engaged in intensive care and we work exceedingly well together, very happily and Dr. Who is part of our, I don't know, pleasure, life, work its all mixed up together

Int

Can you tell us a bit about how - what there is about it that relates to (can't hear)

Dr

Oh certainly. There are many inter-relationships and the doctor's immense capacity for storing information we envy. We are delighted and relieved that like ourselves he makes mistakes or errors and we envy his problem solving capacity as intensive care requires problems to be solved very quickly, unlike other aspects of medicine and clearly Dr. Who has got these wonderful powers of deduction or logic, immense stores of information, it enables him to solve problems very successfully., with the odd trip up.

Int

Could I ask Norman, Can you think of any incidents in the intensive care unit the work you have actually had to do there that relates very directly to anything in Dr. Who?

20

- Norma I can't think of anything directly related but we use quite a bit of machinery and I think this is related .
- Int How long have you been watching the programme yourself?
- Did you start watching before you joined the unit?
- Norma No, just a little bit before I think but now it is vital to watch it to be on the same wavelength as Dr. Sherwood on a Monday morning.
- Int When you say 'to be on the same wave length' Can you elaborate that a little more?
- Norma Well for instance doing a ward round, he very often refers to bits of machinery that Dr. Who uses in his programmes and I don't know.
- Int Can you think of any bits of machinery that you have used that bears a special resemblance to anything you have seen in Dr. Who.
- Margaret? Mark 14 bird. Its a big green machine, you know the small birds well its sort of got big arms on it and lots of knobs and very confusing.
- Int How different is the work in the intensive care unit from other work that you have done as a nurse or have you only worked in intensive care?
- Margaret There are lots of differences, there are lots more stresses and strains and you shout at the doctors more I think.

91

Int

Can you elaborate on that, I think many of the viewers will be slightly surprised that nurses shout at doctors. What is the normal relationship in a normal hospital between nurses and doctors.

Margaret

The doctors come to the rounds and the nurses are round them like mice and bow down , well that doesn't happen here, we are more on a first name basis and they listen to what we say of our patients as well which I think is important.

Int

Do you see any connection between that and Dr. Who?

Margaret

Um

Int

Have you thought about the way you as a group could use Dr. Who.

Man

I was thinking of this before the programme came up and one thing I did think of was a sort of de-mystification of machines perhaps. The doctor drives the Tardis which quite frequently doesn't work quite the way he intends it to do . It is sophisticated machinery which he obviously knows how to handle and there is a sort of paralel I suppose in intensive care where we are using sophisticated machinery and although in many cases it is a simple box of tricks, a tool that we use , it often does have I think a similar sort of mystery, certainly to the patients and one thing about intensive care is that you are put in a room perhaps by yourself or at least only one other patient visible with a large quantity of very peculiar looking machinery around you and I have'nt known of any particular patients I can think of who watch the Dr. Who programmes but certainly to me

92

I think it would towards a lot of demystification of a lot of this machinery, its not really something special or different it is just a tool.

Int

I got the impression that as a group you are closer in some ways and able to be more informal with each other than is often the case in hospitals. Would you like to comment on that?

Dr

I suppose that is partly true but indeed on the wards everybody is reasonably close, probably more so on the unit.

Int

Can't hear.

In particular you talked about it in relation to status, could you say something about that?

Dr. S. Jones

8

Well if you have a closely knit team, who want to work together you must avoid barriers of communication, there must be completely free lines of communication and one thing that we know can inhibit communications within a close knit team is status and hospital structure has been for years status ridden and hierarchial so within intensive care there can be no such thing, it doesn't matter whether you are the old man or the new boy, the most important people are the nursing team and they should acknowledge their importance and between members of the team we can talk very freely and critically, of course taking the mickey out of each other and like Dr. Who solving problems quicker than his less fortunate colleagues and does Dr. Who pity his less fortunate colleagues do you know?

Int

I don't know the answer to that.

93

Int Can't hear, something about taking the mickey

Dr. Well we are always making comments, somebody comes quicker with the answer when you are saying 'oh' sort of thing - strange noise - it goes on all the time.

I think I would like to elaborate on what some of the others have said as working as a team, the important thing is trust between us all and if you are working on a unit like this you've got to be able to trust the nursing staff and you have got to be able to trust each other because when they tell you they have some problem you have got to be able to know that they know exactly what they are talking about and that you can trust what they are saying and that their judgement is sound, you know. I think this is very important in a team like ours.

I think this works the same way with Dr. Who, I think, his trust in his assistants and the way they inter-relate with each other its quite a good parallel I think .

Int Can I ask you, if you didn't watch Dr. Who as a team of people and didn't talk about it would you need something else and if so, would you explain that.

Woman On the unit you definitely need some diversion to the work that we do and it just so happens that this seems to be the thing that is related to the work on the unit and at the same time be a diversion.

Int Do you actually enjoy the programme?

Woman I can't say I watch it religiously. I do enjoy the programmes I do see but I don't watch it religiously as most.

94

Int I was asked the question as to whether people were addicted to the programme, have you got any comments on that?

Man I have met people who were addicted or at least show signs of being addicted.

2nd doctor I think some of the series I just don't like but if it is a particularly good one, you can really get hooked on it, you know to make sure you had got to be there to watch the next episode, some of them have been extremely good but not all the series. I can quite imagine people getting addicted to it.

Dr. S. Jones I told you in a conversation on the telephone when you rang me at 6.10 that you had only got ten minutes of possible conversation in this programme before you would be interrupted and not even a ~~cardiac arrest~~ cardiac arrest call would get me away from the television.

(61) about

Int Now how committed are the rest of you individually to watching it?

Girl It depends when we are working really, it is quite often that we are working when its on, we usually manage if the patient has got the television on and watch if we are not too busy.

Int How impressed are you all with the solutions that the doctor comes up with. Have you got any general comments on that?

Australian His over all attitude is a non-violent attitude

95

156 Take 1.

Int

Dr. Jones we talked about problem solving could you say a little about the kinds of problems the doctor has to deal with and what powers there are between those he uses and you use.

Dr. S. Jones

Well he is able by superior intellect

Int

Could you say 'the doctor'

Dr. S. Jones

The doctor's superior powers we envy and more important his attitude to solving the impossible because in relation to our doctoring we may tend to give in or not even start.

(M) 28 (5)

For example 14 years ago we acknowledged that patients died in attacks of asthma and we set to and evolved methods to prevent those deaths and again the same we are now attempting with acute pancreatitis so there are close parallels and then of course we enjoy his close improvisation. A few pieces out of his pocket or some scraps of electronics or something enables him to overcome some adversary or problem and we have often attempted the same with bent wires and string and sealing wax so there are close parallels.

Int

There has never been any specific instance though has there where something has occurred in the Dr. Who programme which has given you a more specific clue to a solution? Or sparked off an idea for a solution?

Dr. S Jones

Can't remember.

Int

Could you explain to me what your impression of Dr. Jones were when you first came to the intensive care unit, how they compared

26

with your experience of other doctors you had met?

Lady

Well my ~~deet~~- experience of other doctors I had met was that they were very straight laced, they didn't refer to their outside sort of social lives at all but when I first went on the unit about two and a half years ago I was absolutely astonished to listen to Dr. Sherwood Jones 'beep beep' get the computer out read, y this is Dr. Who and we were even more surprised that for Christmas he requested a Dr. Who scarf which entailed writing to the BBC for the proper specifications and we all set to to knit it.

Int

Were you in any way worried when you first discovered Dr. Sherwood-Jones's interest in the programme?

Lady

Not so much worried as very surprised.

Int

Can I ask Margaret, were you in any way surprised when you found Dr. Jones' interest in the programme.

Margaret

Well not really knowing the problem very surprised at him.

Int

Why surprised?

Margaret

Well he would be talking about the Wombles one minute and then it would be Dr. Who afterwards and its very confusing when you first start in a new place and all the consultants that you have known in the past have been very straight laced and he starts coming out with Dr. Who and did you see his latest dolly bird .

Int

Had you been interested in the programme before that?

Margaret

I used to a long time before.

Int

Can I ask Dr. Jones a question here, some people might argue that to be as interested as you and your colleagues are in the doctor and the ages that you all are suggests immaturity.

DR. S. Jones

Well we are not only eccentric but we are immature. It has such a large following of professors of psychology and intensive care doctors and scientists that I'd have to dismiss that. I've got strong evidence that it has far too wide an appeal to categorise as either both eccentric or immature, its far from immature, a lot of the philosophy .

Int

Is it ~~px~~ possible though with regard to the question of eccentricity that adults who are seriously interested in it, regularly interested in it missed out in something in their own childhood?

Dr. Jones

I don't know, I can't pretend to go into the Freudian aspects of Dr. Who.

Int

Can I ask any of you, do any of you feel that

157 b.o.e.

ROLL 21.

98

158 Take 1.

Int

Skippy , can you tell me what aspects of the doctor's powers have particularly interested you?

Skippy

Well there is the recent episode illustration where he had this little device which identified the toxin which had poisoned his assistant and with the aid of a small computer which he adjusted he was able to manufacture the anti-toxin within a matter of minutes, draw it up and that is something that intensive care or any branch of medicine would be really something to obtain. Of course it is never that easy in medicine as we know today but there is a parallel in that direction.

Again there is his ability to ^{improvise} ~~emphasize~~ in a sudden unexpected situation, that is the way we would like to act in intensive care situations.

Int

Providing an example is one thing but to what extent does it spur anybody on, if anybody wants to take it up?

Just seeing that kind of thing which is obviously in one sense a fantasy, does it spur anybody on to do any better.

Skippy

It is reinforcing in a way the intensive care situation because often you are stuck with fairly desperate situations which require rapid decisions and it has got to be the right one and its just by a matter of practice and experience that you obtain the

99

knowledge and ability to react in the correct way and obviously the doctor is at the peak of these abilities to do so.

Int

Dr. Jones, if you have a failure (can't hear) What do you do, how do you attune yourself, how do you adapt to that situation.

Sherwood J

Mc

Well you must accept defeat. Our philosophy is that we fail, the team fail and the disease didn't win because if you accept the fact that the disease is the easy winner then you will not be motivated to go on and do better next time.

Our reactions are to wait till Saturday afternoon to be re-stimulated or to go to the nearest licensed premises or have a party some form of other escapism and Dr. Who is part of that. He has failures and we are relieved that even Dr. Who has failures.

w.t. voice over Dr. Sherwood Jones

Well I'm a general physician, the last of a dying race

Well I'm a general physician and part of my job is to run the general intensive care unit, the old man of it. The intensive care unit consists of a team of very highly experienced and specially trained nurses and a group of doctors who assist me to run the service and of course surgeons and trauma surgeons for patients we are helping to care for and we work very closely together in a very happy closely knit team to provide this service.

Of this team by far the most important members are the nurses and we guide them and assist them and together provide this service for some 500 patients a year.

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The unit itself is a converted ward and has been open some 14 years and it is in the main some six beds.

Our relationship to the Dr. Who programme quite complex, provides escapism, excitement and its closely related in our actual day to day practice of medicine, both in the solving of problems and the scientific aspects of the Dr. Who programme so that we as a group we are close followers of it and we exchange views and analysis of the programme and interpret it in varied ways.

I think all teams working closely together have various diversions to relieve pressure and strain , to relieve tensions and form of escapism possibly and Dr. Who is an important part in our lives, our working lives.

J.Miller

Do you ever dream about monsters like that?

Child

Yes

J.M.

What ones do you dream about?

Child

Ones with one eye

JM

And what happens in your dream. What do they do?

Child

They are usually stepping on houses or pulling up schools and throwing them far away.

161

JM Pulling up schools, how do you feel about that?

Child Terrified.

JM You are terrified, and what happens in the end?

Child Well in the end there is always somebody who blows it up and kills it.

JM Somebody kills the monster in the end and that always happens does it?

Child Um, not in every one though, sometimes the monster carries on until it gets old and dies.

JM I see so you have quite a lot of dreams about monsters like that, do you feel frightened by them?

Child Sometimes I wake up in the night and I feel terrified and I think there is a monster walking up the stair sbecause in my sister's bedroom it is horrible and creepy . If you step on the floor it goes (noise) it creaks and I'm always, I'm always terrified by that bedroom that is why I moved into my sister's bedroom, I'm not in there any more.

JM Do you think that you dream about these more often when you have been watching them on television?

Child Um

JM Or do you dream about them anyway do you think?

Child I only dream about them if it is in the night and it is dark but I don't dream when they say "Come on in this afternoon"

102

because it terrifies me if it is in the dark because it feels frightening. It doesn't in the day time.

JM It doesn't frighten you in the day time?

Child No.

JM Do you ever think about them in the day time?

Child Not usually I am just playing with my toys but sometimes I do play monsters with my little action man and Steve Austin.

JM What sort of monster do you play when you play monsters. What do you do. What part do you play when you are playing?

Child I play that one, like with two great big claws snapping things.

JM Do you pull up schools too?

Child I am not usually playing them here, not so many times, I sometimes play. I mostly look like one when I get like that.

JM You actually begin to look like that do you?

Child Yes

JM You can feel you look like that?

Child My sister goes like that, she is always frightened.

JM You frighten her do you?

Child Yes. Every time she runs after me, I run up the stairs very quickly. She even plays monsters sometimes, she is always playing

No
Picture

103

those, she goes ugh, like that.

JM

Do you think there really are monsters?

Child

Um there was dinossaur, thats what I know. I like the best dinossaur that was Tyranasauras Rex, like that one because it had terrible claws and it always was a king of the dinnasaurs, it always won a battle.

JM

What sort of monster would you like to be most of all?

Child

Great big giant moster, bigger - I wish I was the biggest monster in the world if I were a monster.

Int

What would you do?

Child

I would eat people and that and I'd step on schools.

Int

You would like doing that would you, to step on schools.

Child

Yes

Int

What would happen to the children inside though?

Child

Well I would take them out and then step on the school.

Int

I see

Child

And I would like to have great big teeth right down to here.

Int

You would like everybody to be frightened of you, would you.

Child

Yes. I know one of my friends and I hate him because he likes horrible films like the

104

Werewolf and I just don't like that one, I don't like them, they are horrible, that is why I like watching Dr. Who. Dr. Who is sometimes horrific but it doesn't frighten me because it is in the day time.

JM

You mean because the programme is in the day time?

Child

Yes

JM

You are not frightened of the monsters in Dr. Who.

Child

I like the new one, that was good that one because it had a lot of invisible monsters and that lot and he made a mistake and the robot went mad, that's why, that's why all the monsters came.

JM

Do you like all the monsters in Dr. Who?

Child

Um

JM

They have never given you a bad dream?

Child

No. I do like other kinds of films like King Kong and that and I like ones like

161 Take 1 e.b.

Child

00V-

They were lost
~~There was a monster~~ and they came to the island and they saw all the dinosaurs fighting and there was a Tyranasaurus Rex a Terradactyl came down and picked the man up because he was doing something, I don't know why.

JM

So there are some monsters that frighten you and some ones you like?

105

Child

Um. There was this one with the sharp, I don't know what they were, they were things out of his tail, two long great big white things and they were coming out of his tail and he had horns in his head.

162 Take 1 e.b.

ROLL 22.

106

166

Child

..and there was another dalek working on something and this is there control box and this is the control room.

JM

You said, "This is Davros" Can you tell me about Davros.

Child

Well he was the leader of the daleks , he created the daleks and the daleks didn't like to obey what people ordered them to so they destroyed him.

JM

I see. Do you think it was a good thing or not?

Child

I think it was quite a good thing because he wasn't very nice.

Int

I See. What sort of people do you think daleks are?

Child

What they do in Dr. Who is, they are little creatures in the dalek, this is just a sort of casing to keep them protected so there is a sort of thing up here, its got one eye and so it looks through here and it uses these things to sort of protect itself.

Int

What do you feel about them, what sort of creatures do you think they are?
Do you think they are good or bad or what?

Child

I quite like them. I like hating them.

Int

You like hating them. You like to sort of boo at them do you?

107

Child

Yes.

Int

Do you think it is important that you can have things that you can hate?

Child

Yes, thats whats good about it.

JM

Is it because you can sort of let off steam?

166 Take 1 e.b.

Int

Do you think there are things in real life like daleks?

Boy

No. That is why I like Dr. Who because you know the things are'nt real and so you need'nt be afraid.

Int

So you are not afraid of them?

Boy

No.

Int

They don't ever make you feel worried?

Boy

No.

Int

They don't ever give you bad dreams for example?

Boy

No no. I never get bad dreams about the daleks.

Int

What sort of things do give you bad dreams then?

Boy

Well sort of King Kong and all those things

Int

I see and what is it that frightens you about King Kong?

Boy

Well I watched this film once and they had dinosaurs in it and you see him breaking his jaw and all this blood was running down and

Int

And that frightened you did it?

108

Boy Well yes.

Int But you feel that this is more sensible do you?

Boy Yes because the doctor can make it funny

JM Because it has got something funny in it and it is not so frightening?

Boy Yes.

Int What other things do you like watching?

Boy I think Dr. Who is about the only monster thing I like

JM I see. Some people think that it is bad for children to watch monsters like Dr. Who do you think that?

Boy No not at all.

Int It doesn't seem to frighten you, does it.

Boy No.

Int Why do you think it frightens other people then ?

Boy Well I am not too sure really because I don't think the things are very frightful at all really.

Int Maybe it is just how they feel about them?

Boy Perhaps they feel they are alive or something and they would come out and get them.

Int Yes they think they might actually come alive and remain alive.

Boy Its good because you know the doctor is going to destroy them in the end.

109

Int So he is the person who makes it all right
is he?

Boy Um

Int Does he ever make mistakes do you think?

Boy Well he usually makes a few mistakes,
like if it is in the first episode and its
a six episode story well they can't make him
get the thing right at first so I think they
leave it to about the sixth episode till he
gets everything right.

M

Int Do you think goodies usually make mistakes
sometimes?

Boy Yes, sometimes.

167 Take 1 e.b.

Child Dr. Who makes me dream.

Int Do you have bad dreams?

Child No

Int What sort of things do you dream about?

Child Well he is going to kill me and things like
that.

Int You dream that Dr. Who is going to kill you?

Child Yes horrible things, it made me go funny

Int So in your dream he became a baddie did he?

Child Yes

Int Why did ~~he~~ you think he was going to kill you?

110

Child I don't know really.

Int What did you watch him doing on television?

Child I forget now.

Int I see, so you don't like watching Dr. Who very much?

Child No.

Int Do you still watch it though?

Child I tried to watch it one night but Mummy turned it over because I kept on going down behind the cushion.

Int I see, you hid behind the cushion did you?

Child Yes

Int Do you get scared at night?

Child sometimes

Int Quite often, do you wake up in the night sometimes?

Child Not very often, only sometimes

Int What sort of things makes you feel frightened do you think?

Child I don't really know.

Int It just happens does it?

Child It just happens.

Int But in the programme does Dr. Who every kill people, try and murder people do you think?

111

Child I shouldn't think so, I don't really know.

Int You have sort of invented another kind of Dr. Who have'nt you in your dream?

Girl Yes

Int Do you lie awake and think about things like that.

Girl Sometimes, not very often though because Mummy doesn't let me watch them and stay up too late on school days when there is films.

Int Because she thinks it will frighten you?

Girl No because she thinks I won't get on with my work, I will feel drowsy

170 Take 1 e.b.

Int Do you draw pictures at home?

Girl Not very often, sometimes I play schools and things like that and I sometimes do writing with this hand and I usually do writing with this hand.

Int I see, you practise writing with both hands?

Girl Yes.

Int Why do you do that?

Girl I don't know, if one hand I have it in plaster, I can write with the other hand

Int I see you like to be prepared do you?
Prepared for anything that might happen.

Int If the teacher said you could draw anything you liked, what do you think you would draw.

Girl I'd have to think about it before I drew it.

Int What do you think you would choose?

171 Take 1 e.b.

Int I see they had their own special ~~pat~~ planets did they?

What do you think about the daleks, what sort of people do you feel they are?

Boy Just people dressed up in metal clothes, like armour

Int I see, like soldiers in olden days?

Boy Sometimes when they undo the top, they are controlled by a circuit, you always see circuits at the back when they get their top took off.

Int Do you think they are frightening, do they frighten you?

Boy They frighten me a bit, not all that much.

Int Do you think they are real?

Boy I know they are not real because you can see ~~awire out their back, out the back.~~
I think it was frightening when Dr. Who went in more and more in this green monster where the daleks lived on and they started to attack him, that was frightening.

Int And what happened?

113

Boy They had to blow them up , because they had to get the -----coming in and start to blow them up.

Int Do you ever have dreams about these sort of things?

Boy Yes sometimes, sometimes I have nightmares
Do

Int And do you wake up feeling frightened?

Boy I only wake up when I have a nightmare.
When I have bad dreams I always think my dreams are real.

Int And when you wake up is it all right then or do you still feel frightened?

Boy Its all right then.

Int Are you frightened in the day time?

Bpy I woke up.

172 Take 1 e.b.

Its my favourite programme.

Int Do you often draw pictures of it?

Boy Yes. There are lots of monsters, at one time there was the green kind of monster and as they got real these monsters, these spiders kept on coming out of the moon.

I know they showed us on this programme once they were only clockwork spiders.

Int So did that make you better?

114

Was it still frightening?

Boy

Not frightening any more
And they use these kinds of machines for
the noises.

Int

They showed you how it worked did they?

Boy

Yes

173 Take 1 e.b.

Int

Did they ever kill people?

Boy

Yes

Int

Were they destructive?

Boy

There was adalek and he met another dalek
and they started to fight

Int

Yes and what happened after that?

Boy

And after the fight they made friends.

Int

I see so they became friends did they?

Boy

Yes

Int

Just like you and your ~~firen~~- friends?

Boy

Yes

Ont

And where do they live these two daleks?

Boy

I don't know.

Int

Do you think they lived in a house?

Boy

No.

Int

Why not?

115

Boy

Because I don't know really

174 Take 1 e.b.

ROLL 23.

116

How many watch Dr. Who. How many like
Dr. Who, hands down.
How many don't like Dr. Who?
All right I will ask my first question
then to Tony here in the front row.

Right put your hand down Tony, can I ask you
what is it you don't like about Dr. Who?

Tony It gives me nightmares

Int Do you continue to watch it even when it
gives you nightmares?

Tony Sometimes

Int Can you say what it was in particular
that gave you nightmares, any particular
story that worried you.

Tony 241 A gigantic spider.

Int And what happened when you saw that?

Tony silence

Int Did you dream about it that very night

Tony Yes

Int And have you watched Dr. Who since then?

Tony No

Int And you don't want to?

Tony No.

Int What do you like to see on television?

117

Tony Mostly the cartoons.

Int Can you say that again?

Tony Mostly the cartoons

Int Can I ask Tina sitting next to Tony
Tina do you ever see anything on Dr. Who=
that frightens you?

Tina Yes

Int Tell me what?

Tina The vegetable man (?) gave me a nightmare

Int 29 What happened in your nightmare?

Tina I dreamed that it was in my bedroom

Int And?

Tina Did it do anything nasty to you, did it
hurt you in any way?

Int Just frightened you. Do you still watch
Dr Who?

Tina Yes

Int How many of you are frightened by Dr. Who?

Can I see some hands, right can I ask
Nichlas here.

Nicholas what frightened you in Dr. Who?

Nicholas 29 | The mummies. They don't give me nightmares
but when they actually do the frightening
pieces that frightens me then and then I
forget about it.

Int Do you ever like being frightened?

Nicholas Yes

Int How often do you play frightening games yourself?

Do you try and frighten people?

Nicholas Yes sometimes

Int Who

Nicholas My mum.

Int Does it work?

Nicholas Yes I creep up behind her.

Int Do you pretend ever to be a monster from Dr. Who?

Nicholas No.

Int Can I ask Karen , Karen what do you think of the girls in Dr. Who?

Karen They are nice very intelligent

Int Can you start that again we were'nt quite with you.

Karen 34 They are nice and intelligent and most of the time they are very very brave. They never say 'Oh there is a monster I had better run away or hide or something, they are very very brave I think.

Int Do you think the Doctor treats them well?

Karen

13

Yes. He treats them very nicely and he's got wonderful manners.

Int

What about the present girl who is the doctors companion, what do you think about her?

Karen

34

She is nice but sometimes I wonder because I don't really know where she came from and sometimes it makes me feel a bit funny because I think "Well she just can't come out of nowhere so I go crazy trying to figure out where she comes from."

Int

Which of the girls do you like best?

Karen

I think I like Leila because she is not modern, she comes from a long long time away I should think.

Int

Is there any programme you prefer to watch than Dr. Who?

Karen

No.

Int

Can we talk to Tina. You had something to say about Leila, what was it you wanted to tell me?

Tina

34

She's braver than Sarah, Sarah screamed every time she saw a monster.

Int

And what does Leila do?

Tina

34

She doesn't er, she just stands there, gets out a knife and she goes to kill the monster but the Doctor comes and says 'No' but if the monster goes to attack him the Doctor will, he will say 'Go away' and he will make a joke after it but Sarah, well she screamed every time.

120

Int How funny do you find Dr. Who, would any of you like to put your hand up, how funny do you find Dr. Who?

Stephen with glasses, do you find it very funny?

STephen Yes

Int Do you remember a particular incident

Stephen

22

Well there was this monster coming through a window and after it had gone he made a joke out about it and played around with his jelly babies and ate them.

Int Tony I thought you stopped watching Dr. Who after the spiders?

Tony No that was when the spiders were on.

Int It was in that one was it, I see.
Can I ask Karen again, you wanted to tell me something

Karen

29
29 31

Yes most of the time, when a monster is coming near Dr. Who, he doesn't sort of run he always says "How do you do" or something like that and it makes me laugh it is very funny

Int Do you think it is funny when the doctor cracks a joke

Karen

29

No, sometimes but I'm the sort of person that likes to be frightened, I like to watch things like that. After it has finished I won't go out of the room on my own.

Int How old are you?

Karen Nine.

121

Int Do you watch by yourself or do you watch with other people?

Karen 29 I watch with my family. Most of the time my mum goes out to cook the dinner because she is frightened sometimes but she just won't say but I know she is frightened.

Int Are you able to stop her being frightened?

Karen No. Once my Mum is frightened nothing can stop her.

Int O.K. lets ask one or two people in the back row. Lets ask Dean, have you ever been frightened by Dr. Who?

Dean Sometimes.

Int What in particular frightened you?

Dean Daleks and spiders.

Int What do you do when you are frightened?

Dean 29 Shake. Try and look away, put my hands over my eyes and look out the crack.

182 Take 1 e.b.

183 Take 1.

Int Dean there are all kinds of creatures turn up in the doctor and all kinds of people, how do you think the doctor talks to all these different people?

Dean By telegraphahy or something like that, I can't pronounce it properly, kind of brain waves.

Int Good, anybody else got any kind of ideas?

Int Just down in front, can you say it again.

Child 2 He thinks, he tries to talk from his brain, brain signals. He puts his mind on to them. They can then understand him.

Int Has anybody else got any ideas on how he communicates?

Boy 2 He might talk to them in their own voice sometimes.

Int Yes he has been known to do that. Can I ask you Lee. You've seen a number of Doctors have'nt you, which of the doctors do you prefer?

Lee Tom Baker

Int Why is that?

Lee Because he makes all up jokes and things.

Int How brave do you think the doctor is.

Lee Oh very because I wouldn't go and meet a monster and try to destroy him, I would run away straight away.

Int How often does the doctor fail?

The doctor doesn't always win does he?

Children No.

Int Can I ask Nicholas.

Nicholas JN Very few times he fails in the series. Once a series I should think, once in a series, each four weeks.

Int And in what way does he fail when he fails?

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Nicholas

He does something wrong, he thought it was one way but it was the other!

Int

Has anybody else got any ideas on the Doctor's mistakes.

Boy

He makes a joke and he fails because if the monster comes, if it was a dalek he would exterminate him.

Int

The doctor has to move around the world quite a lot. Has he got a good sense of direction.

Can we ask Dean again in the back?

Dean

Not always because the Tardis goes out of control sometimes, thats what happened when he came to this kind of ship in the first episode of this series.

Leila went inside the Tardis and pulled the thing to start the Tardis and it went to this ship.

Int

Do you think it is important that the Doctor sometimes gets things wrong?

Boy

Sometimes it works out all right, sometimes.

Int

f

Do you think it is important for the story. Would your view of the story be any different if the Doctor was always right?

Would you like it if the doctor was always right?

Boy

No it wouldn't be so exciting, he wouldn't have so much close escapes.

Int

Does he have a lot of escapes.

Boy

Yes.

Int What particular escapes have excited you?

 Anybody remember any close escapes that the doctor has had?

 Can I ask David at the end here, we will be with you in a moment?

David When that ball went round and nearly hit him.

Int What happened then

David He run, he done something like that, he went somewhere.

Int Anybody else remember any close shaves the doctor has had?

Carol Last week he nearly escaped but then some stuff came down on him and he got trapped.

Int Did that worry you that he was trapped?

 Did that make you want to watch the next episode?

Carol Yes.

Tina The vegetable man, when there was all this green stuff

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ROLL 24.

184 Take 1.

Int Some of you said when you watched the programme you were frightened, what kind of feeling do you have Carol.

Carol You feel as if a trap door would open beneath you so that you could just disappear because it makes you so frightened and you think its real, my little sister is like that. We had to go and tell her, its not real, you have to put your hand over the television, she's too scared too, she goes and hides behind my Mum., so does my baby brother, he knocked my Mum over once.

Int Can I ask Jacky at the back, Jacky what kind of feeling do you have?

Is there anything on Dr. Who that frightens you?

Jacky Like someone is coming into the room and trying to smuggle you or try to strangle you to make you die or something like that.

Int Anybody else have any peculiar feelings. Little girl down here, yes.

Girl I feel as though it is going to come through the television screen because I don't like it much because it scares me that much.

Int Do you really think it will come through the television screen?

Silence

Int Do you think so now?

Girl No.

Int So how long do you think that?

Girl Until its over.

2nd girl 29 | I feel as though I am going to be kidnapped
and be taken away and not brought back.
I feel as if I am all quivery.

Int What do you do when you feel like that.

Girl 29 | I run out of the room, run upstairs and
jump into bed.

Int Is there anything that happens on film that
worries you?

Boy The daleks, like if he is doing anything to
the doctor thats me.

184 e.b.

Int Paul, what sort of person do you think Dr.Who
is?

Paul Funny person.

Int What else do you know about him?

Paul He's kind and I think he is better than
Jon Pertwee

Int Do you, why do you think that?

Paul Because he is funny and he has got the long scarf and his hat and his curly hair.

Int Can you think of any things that Dr Who would never do? What would Dr. Who never do. Can I ask the boy next to Paul, that is Robert.

Robert He'd never hurt his friends and he wouldn't run away from something that was going to hurt someone else that he knew and he would help his friends.

Int Kevin next to Paul.

Kevin What way is he different to other people?

Kevin Because with Jon Pertwee he doesn't eat sweets but with Dr. Who, Tom Baker he does.

Int In what way is the Doctor, whether Jon Pertwee or Tom Baker different from ordinary people.

Kevin I don't know really.

Int How about Sally, has Sally got any ideas on that?

Int What about travelling Sally, how does he travel?

Sally He travels in a Tardis and...

Int How clever is he

Sally A lot cleverer.

Int He is very clever you mean.

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Cleverer than anybody you know?

Int Do you think anybody is as clever as the doctor?

Sally No.

Int Can I ask Roger at the back, Roger can you tell me something about the doctor, in what ways is he different to other people.

Roger Well he goes through time in a telephone box and I don't know what else he is different from.

Int The rest of you, do you like him?

Roger Well he is all right but John Pertwee is better than him.

(61) 22
10/3
Int If he was going to get his head chopped off he would just stand there laughing.

Int Do you like the programme "Dr. Who " Roger

Roger Not really.

Int What do you prefer?

Roger Well Happy Days and the Goodies, Batman

Int How often do you watch Dr. Who?

Roger If there is nothing good coming on I watch it.

Int Are you frightened of it?

Roger No

Int Are you frightened of anything on television?

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Roger

Not really.

Int

Can I ask Matthew next to you, Matthew what do you think of Dr. Who, do you like it or not?

Matthew

Yes its very good I think.

Int

How does the doctor communicate with all these various people that he meets.

Matthew

2

I think its telepathic.

Int

He uses telepathy?

Matthew

Yes

Int

I see . Do you think he is a very talented man.

Matthew

Yes

Int

What can he do that you can't do?

Matthew

He can go through time.

Int

Is he easily frightened?

Matthew

Not all the time?

Int

Have you ever seen him frightened

Matthew

Not really.

Int

How about you next to Matthew

189 Take 1

130

190 Take 1.

Int How often do you watch the programme June?

June Quite often but I only miss it twice a month.

Int What would you feel like if you were out and you got caught say in a traffic jam and you thought you were going to miss it, what would you feel?

June I would feel upset.

Int What do you like best about the programme?

June I like the creatures.

Int Which particular creatures interest you?

June The daleks.

Int How does Dr. Who behave with his enemies?

How does he treat his enemies?

June Sometimes he treats them very strictly. Sometimes he doesn't.

Int Does he like killing his enemies do you think June?

June No.

Int What makes you say that?

June Because he is usually there to stop the killing from happening.

Int Can I talk to Ian next to June.

Can I ask you Ian what do you think about the doctor in relation to his enemies?
Is the doctor ever cruel?

Ian No. Not really but sometimes he is.

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With thereally bad creatures.

Int And what about the ones who are not so bad.
How does he treat them?

Ian Fairly

Int What does he want to do basically, what is
he trying to do in his travels.?

Ian 2 Teach all the monsters a lesson.

Int Does he always succeed in doing that?

Ian Yes

Int Does the Doctor ever make any mistakes Ian?

Ian Yes sometimes.

Int Can you tell us what sort of mistakes he
sometimes makes?

Ian 2h Sometimes he hides in the wrong places.

Int What happens to him when he does that?

Ian He gets caught

Int And what do they do to him?

Ian They try to kill him.

Int Have you ever seen he doctor try to kill
anybody, whats his attitude to killing do
you think?

Does the Doctor allow killing, does he
like people to be killed?

Does he like his enemies to be killed?

1382

Ian No. He just likes to teach them a lesson.

Int I see can I talk to the other Ian.

Can you tell us, what do you think it feels like to be a time lord?

What is special about being a time lord?

Ian Its exciting.

Int What can a time lord do that the rest of us can't do?

Ian Travel in space.

Int Well we travel in space.

Ian Go from time barriers and that, go to other planets.

Int Can I ask you Ian, what do you think will happen to the Doctor?

Ian He will get killed.

Int You think he will get killed.

Can I ask some more questions Zapha, we are not quite with you, we will be there in a moment. What do you think will happen to the doctor.

Zapha I don't think he'll be killed, he usually defends himself but I prefer Tom Baker because when he fights he fights with his fists and Jon Pertwee, he don't, he takes his scarf or hat and set up trap. Tom Baker do set up trap but he still fights with his fist.

Int Can I go back along the line to
Can you tell me what you think will happen to the doctor eventually?

Girl 17 He might change again.

Int Would you like that to happen?

Girl Yes.

Int Would you

Girl Yes

Int Could you think of anybody who could play the Doctor instead of Tom Baker?

Girl No.

Int Right what do you think will happen to the Doctor June?

June 17 I think one day he is going to die somehow

Int Well what would you feel about that?

June I would feel sorry because he shouldn't have done it.

Int Matthew - with you in a moment.

What do you think is going to happen to the Doctor?

Matthew 17 Well some creatures might take his Tardis away from him and he will never get back again to his native land.

Int Roger

Roger 17 Does his telephone box use petrol?

Well if it did, he would be going through a time barrier and he would probably run out of petrol.

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Int Can I have some more down the bottom here.

Would you like to tell us Bertram what do you think is going to happen to the Doctor eventually?

Bertram One day he might get lost in space, lost while he is trying to get to another planet and then his Tardis might blow up.

Int Trudy next to

Trudy I think he is going to get destroyed by a monster or something you know, killed by them.

Int So what would you feel like if the programme came to an end, if the doctor wasn't on, if it was suddenly announced that the BBC was doing no more Dr. Who. How would you feel?

Trudy 17 I would feel very upset and I wouldn't watch television again.

Int Who else feels like that?

Yes, Stephen

Stephen I wouldn't like it to finish any more because it does take up quite some time and so do the other programmes and it is good.

Int Do you prefer watching Dr. Who to any of the other programmes?

Stephen Yes.

190 e.b.

ROLL 25.

Int O.K. Ian what would you like to see happening?

Ian (G) I would like all the monsters to group together and fight Dr. Who.

Int Thank you Can I talk to June. Can I tell you , can you tell me what you would like to see?

June (G) I'd like to see the Doctor instead of Crossroads every day and on Saturday.

Int Thank you, Stephen, down here.

Stephen I'd like to see a whole series every Saturday.

I'd like to see a whole series every week.

191 Take 1 e.b.

202 Take 2.

Mervyn Bragg Hello, Dr. Who flew away in the Tardis again last night but he will be back again in September. Dr. Who has now been on the air for 13 years and its become a national institution. For every six children who watch the programme there are four adults beside them and Dr. Who among many other things has well and truly domesticated science fiction, although when the daleks were on they infested childrens' imagination as rats did in the old fairy tales.

It is as an act of imagination we are celebrating Dr. Who tonight who has become one of the great characters of modern fiction like Tarzan or Billy Bunter and if you think that is easy to do, as Frank Richards said in a letter to George Orwell. You just try to make a character as popular and as realisable as Billy Bunter or Tarzan.

There is also a touch of Sherlock Holmes about him, that is one reason for doing a film in the lively arts and another that it has become a cult in this country, there are Dr. Who appreciation societies as we'll see, people who in fact will be rather affronted that I've so casually walked out of the Tardis without so much as a by your leave.

Finally and the third reason we wanted to do a programme on him in the Lively Arts is that we too often forget that for many people the bulk, and sometimes it could be said 'The best' of popular culture is in fact on television in such long running series as Dr. Who. It is the series itself, 13 years of it that we are looking at tonight.

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ROLL 26.

203 Take 1.

Sound very woolly here.

Woman

To get a crowd of Dr. Who fans together and to talk about it for hours. I mean the first time that I came here I was delighted to find about three people who really enjoyed him as much as I do and we spent up till two o'clock one night talking about it.

Int

Can't hear

Woman

Not an awful lot happens because there is not an awful lot we can do apart from talk, we did manage to get an extract, hire, not from the BBC somewhere else, for a Dr. Who which we showed and was very much appreciated.

We also have photographs and things which people like to see. Many people don't remember things and it gives them a great deal of pleasure to see stuff that they had a very dim memory of, like that.

Int

Stephen, can you say something about the Dr. Who Appreciation Society over the nation and how big is it?

Stephen

Well we have got about 500 members now and it is increasing all the time. They keep in contact through a magazine called Tardis which Gordon Lowe edits it and prints it himself. At the moment it is a very amateurish magazine as such, not glossy with printed coloured pages or anything like that but its got a high reputation of the BBC

especially the Dr. Who office.

Int

How often does the appreciation Society here at college meet?

Stephen

It depends, just recently it hasn't met too often and its more like every month or so and among the things we did last year we had Terence Sticks along as well as talks and listening in to old tapes and sort of thing.

Int

Can I speak to Helen who is in front.

There have been a lot of girl companions of Dr. Who, since it started and they have changed in various ways, have you any comments on that. What do you think about that.

Cameraman

Where are we?

Helen

What do I think about the various girl companions. Well basically I think that the mortal women have been done down in a rather Hollywood way as well. They always trip over or make a noise or tend to spoil the whole show and I feel even with the on coming of Womens Lib it still hasn't changed very much, even the girl companions these days, they are still spoiling the show tripping over.

Int

Do you feel that is true of the most recent companion that Dr. Who had?

Helen

Yes I do feel that way, yes.

Int

Do any of the girls dispute that in any way. Can I talk to Catherine right at the back.

Catherine

Well I think Leila is very very different from the others, she seems to have far more

confidence and she can look after herself much more and I think it is good, it is a step forward for Womens Lib.

204 Take 1.

Catherine

I think Leila is very different from the other girls and I think it is a step forward for Womens' Lib because she is far more confident than the others and she can look after herself a lot better and well.

Int

Were you disdainful of the girls who preceeded Leila?

Catherine

Yes yes.

Int

Why?

Catherine

Well I felt they were not very intelligent and they didn't seem to be able to look after themselves and as Helen said they scream all the time and not so capable.

Int

Can I come to Janice here in the front?

Do you share Catherine's view.

Janice

Well I have'nt actually seen Leila actually.

Int

How did you feel about the girls who were with the doctor before. Did you think that they had a useful role.

Janice

I think in the beginning they were just sort of companions but recently when there has only been one girl she was more helpful to the doctor but I still think I agree with Helen that they have been rather exploited and hadn't been fair.

Int

Can I ask this question to James, next to Janet. D the girls serve any useful

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purpose, regardless of whether you like them or not?

James-
Jane

Well I think they do emphasize the doctor's capabilities by being capable themselves I suppose. I don't know whether that is the idea but they do. They are weak when he is forging onwards.

Int

Did you resent it?

Jane

Well I didn't actually think about it in that way because I tend to think of the doctor, not as a person, a man walking on ahead, and the weak woman behind and just admire him as a character, not necessarily a human one.

Int

Do I take it that despite your reservations about the role of women in the programme that you still like the programme?

Jane

Oh yes.

Int

May I come back to Helen on this?

205 Take 1.

Int

Can't hear

Hoy

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Well right from the start, there always had to be someone there to ask the doctor what was going on so the audience would know what was happening. If the doctor had just been on his own, he wouldn't sort of look at the situation and say "Oh obviously I am going to do this that or the other" and there had to be someone there in the first case Susan his granddaughter - to sort of say "Grandfather why are you doing this" and he would say "Ah my child I'm doing it because of so and so" and therefore the audience would know

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the doctor's motivation for doing certain things.


206 Take 1.

Int Can't hear.

Boy This is true. I can remember an episode when Patrick Troughton was the doctor where Zoe his female companion has to put together some kind of mental test, the computer is testing her to see if her brain power was sufficient to be absorbed into the system and she has to perform some very complicated operation or very complicated test and she passes this with flying colours and she gets A1 star rating and it is the Doctor's turn to sit down at the test and do his test and he gets everything wrong, that was typical Pat Troughton, he made a complete mess of it and she said "Oh Doctor you are doing it wrong, it is not that, its this and he said "Oh yes of course I am dividing instead of multiplying, that sort of thing and I don't know whether he fails the test in the end or she has to put him right but it is an embarrassment for the doctor in that sense that his companion is sort of sorting him out.

That was possibly an exception because Zoe was rather super intelligent anyway compared with a lot of his female companions but it does emphasise that point.

Int How important is it that the Doctor should be seen to

Boy  I think it is a good thing that he should be seen to make mistakes. I mean he is not infallable, he is not a human being but by

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the same token he is not an all powerful being, he's still got frailties and faults I mean as each character of the doctor has demonstrated since the serial began.

I think it is a good thing that the Doctor should make mistakes, I mean even William Hartnell made mistakes.

Int

Which doctor of the four doctors would you say has made the most mistakes.

Boy

TH

M

Well I think that making of mistakes was inherent in Patrick Troughton's characterisation of the doctor, they portrayed him as a bumbling, clownish type figure and yet at the same time you had this feeling, the old saying "Genius is on the border line of insanity and this is the impression that came over. He acted daft and the mistakes were a by product of his genius /insanity.

Int

Can't hear.

Boy (2nd)

Well we know that he is a time lord who comes from a planet called Gallifrey and we discover in fact in one episode that he has got more than one heart when he was described as being superior to his companions by people who were investigating it.

Int

What is the difference between Dr. Who and say a green god.

Boy

Well the doctor can't do anything that is super-natural. He can only move about in space and time due to his machine which, then he didn't build it, it was a thing given to his race. He doesn't possess any super-natural powers or anything like that.

Int

Can I talk to Anne

Can't hear

Anne

I would think it is very important because it makes it quite realistic. You can identify with the doctor. You can . You know he has to get out of the situations by his own intelligence, by thinking about it and it makes it quite fascinating to think how he does think around these problems and doesn't just resort to - oh clicks a finger and evaporates out of the situation.

Q
M

Int

Can I change the subject and talk to Brian you have seen episodes out of the whole history of Dr. Who when it started and you have seen doctors change. What are your feelings as other doctors have taken over.

Anne

Well definitely they have developed the character and to begin with it was quite a mystical character and - oh.

Int

I wondered what you felt when you knew that one doctor was not going to continue the series?

LIVELY ARTS - DR. WHO

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ROLL 27.

207 Take 1.

Int

I was asking you about the changes in doctors and whether you were upset when they occurred.

Anne

Yes I think it was quite a shock for everybody to suddenly realise that the doctor could have a whole new character but I think it adds a dimension to the programme that makes you a lot more aware of the doctor's character because you know he has changed and it makes you aware of the potential that there is there to change the character again.

Int

Can I ask you about the doctor's enemies. He has had all kinds of enemies. How is it to characterise what their principal concerns are?

Anne

10

Well there is the basic good and evil of course but in recent episodes the evil seems to have been a lot more subtle and quite often you get a much deeper psychological effect of it and to begin with you got the spiders and daleks of course and now you can get the effect on the doctor's brain and things like that.

Int

Do you think, not so much in the present programmes (can't hear)

Rosemary

I don't think I could answer that.

Int

Does anybody

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Boy

10

I think most of the doctor's enemies have represented a human failing, they have been written by a human script writer and their basic aim is power, one of the fundamental things that humans go for and this is reflected to a great extent in the actual scripts.

The enemies as a whole perhaps you learn rather more from it when they are not actually in human form. When the doctor is fighting someone that is not recognisable as a human, perhaps you could pay more attention to what their aims are than if it is just someone say when their unit was involved, well that was rather more of a joke I think , when that was carrying on.

Int

Can I talk to Howard next to you.

Howard

Generally power of tremendous magnitude, they don't seek to conquer the earth generally, its maybe the cosmos or the entire universe . They are generally almost characatures , that is why Dr. Who gains a lot of its significance I think , they are not human beings, the fact that they are aliens, they are different to humans, yet they have many of the human characteristics.

10

Int

Can you see any paralel between any of the doctor's enemies?

Howard

I wouldn't know about political or historical but great philosophical issues abound in Dr. Who. I mean as Su Tek says when he is having this conversation with the Doctor if you can call it conversation 'Your good is my evil he has given a completely subjective account of morality to which the Doctor replies "Then I curse you Su Tek in the name of all nature " and you can see

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the connections with King Lear, there
Shakespeare

208 Take 1.

Int Do you see any historical patterns at all
between (can't hear)

Girl I don't know it is rather difficult to draw
paralels like that but perhaps in the way
that quite a lot of his enemies have sought
to create a race of robot like creatures
that are completely at their command and
you sometimes think of pictures of Hitler
standing with all the ^Nazis and who are
completely at his command and the idea
that absolute power corrupts absolutely.

10

Int

Girl Well just a general paralel with a lot of
his enemies who have one man in charge of
them, a dictator figure.

Int O.K. Can we come to Steve right at the very
end. Do you have any ideas as to how we
should end this programme?

Steve Well you could end it with some great
philosophical statement made by the doctor,
say on life itself or something or on how
he er how his enemies should be treated,
or something like that.

Int Do you mean a quotation taken from one of
the programmes?

Steve From one of the programmes yes.

Int Why did you draw attention to that particular
aspect?

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Steve

Well I think the philosophy of Dr. Who is very important part of it because it appeals to the older generation as well as to the younger generation and the philosophy part is very important because it gives a meaning to Dr. Who, gives a meaning to him tearing round the galaxy, vanquishing races, well not races but he sort of gives a meaning to him destroying his enemies.

Int

Anybody else got any angles, can we come to Stephen

Stephen

I think you should end the programme with the excerpts from the rescue story early on with William Hartnell where he entices a new companion to be to come with him on his journeys, I think that is the best way to do it.

209 Take 1.

Man

Well thats a nasty one, I don't think I would like to see an ending as such I think I would like to see it end the way perhaps its ended with the transition from one doctor figure to another, I wouldn't like to see a final ending.

Int

Can't hear

Boy

I think I would remember Troughton, the Troughton Dr. Who better than the others after a few years. There are certain moments from the war games in particular which stand out in my mind. Perhaps his first confrontation with the time lords where you begin to get a side of his personality painted out for you which you never saw before, his attitude to his own race, why he left it and

something about his technological background and just how very very powerful it was. You are dealing with a figure here which is really a human being .

210 Take 1

Int

Boy

Well I think I would take issue with that, the point is that a lot of people who are watching it now are going to get married and have children of their own and their children's children will probably watch it eventually, assuming it continues its long running nature and if only from the point of view of the parents wanting to see what the children are doing, its a thing to do to keep track of it but personally speaking when I was young and I watched it from the very early stage, its the magic which the programme sort of filled me with. I was captivated by it. I still have in a way some of this child like longing to see it every week, there is a magic about Dr. Who. and although I don't feel exactly the same way about it as I did then its still a compelling urge to watch it and keep track of it . The stories are still quite good.

Int

How many of you find that it has less pull now?

Boy Anne

I find that I enjoy it a lot more at night with the new doctor Tom Baker. I am enjoying his episodes a lot more than I am enjoying the previous ones.

Int

Is your watching an addiction?

1149

Anne Not an addiction, it is an enjoyment really.

Int Could I speak to Jan at the back.

Jan I don't think I could suffer by not seeing it one week. I've watched it for so long and I have enjoyed it so much that I feel if I missed any part of it, I would be missing out on something.

Boy You could call it a form of escapism really. I mean who is grown up anyway, you have always got a child like memories and you remember Dr. Who and watched Dr. Who when you were a child and now you have grown up but mentally there is still a part of you which is a child and if you can sit down in front of the box for 25 minutes on a Saturday evening and watch Dr. Who then you can escape for that period of time just as you did when you were a child and I think it gets rid of a lot of tenseness and its like a fairy tale really to a child which is probably how children treat it anyway.

ROLL 28

212 Take 1

Tony Cash:

(Question)

Philip Hinchcliffe:

Well, there've been - I counted them the other day - there've been seven producers of Dr. Who in 13 years, and so I'm the 7th. And I've been doing it for nearly 3 years now.

(Question)

~~Is it~~ No, it was much worse! Um I had no idea of the complexity of the programme. Um in that sense I think it's absolutely unique - well people who've worked in Drama - even those kind of people, when they come to the programme they're presented with a completely new set of problems. Um one of the obvious difficulties is the fact that we are attempting to, you know, do the impossible virtually every week. Making our monsters and visual effects for the programme, and I suppose that's what basically makes it different.

(Question)

Um, well the current cost of a half-hour episode is something just under 20,000 pounds, which sounds a lot but is, I think, very reasonable. Er the numbers of people involved vary obviously, but if you take a programme which has some filming and some - mainly studio - it could be anything up to 100-150 people.

(Question)

Well, er the technical side, obviously, one in a way takes for granted. There's a certain number of cameramen and technicians that you need to man a studio. Um the directly - the people directly concerned with solving as it were the creative problems posed by the script - they are a larger number than you would encounter on an equivalent drama programme. I think this is the real difference. Um - Make-Up, the Visual Effects Dept, Costume Dept, and the set designer are very actively involved in solving problems which wouldn't normally be posed by another programme, so you have a greater degree of planning and perhaps a greater number of people involved in those areas, precisely because you're setting them more difficult problems.

(Question)

PHILIP HINCHCLIFFE:

Um, firstly, we can't shoot - if you take a studio situation - we very rarely have scenes which can be shot virtually continuously. Once the actors get into the studio they unfortunately take second place to the effects, whether they be electronic effects which we're messing around with in the gallery, or um practical effects which are actually happening on the studio floor.

QUESTION

Yes, well I think. Sorry, I think John Bloomfield has had more practical problems in this one story than a lot of designers have had in a whole season of Dr. Who. And I think he's solved them brilliantly. He's made two masks - one is for Wieng-Chang himself, the other is for Mr. Sin - which I think are beautifully designed and also very practical. In other words you can hear the actor and ~~ar~~ they work actually on the screen, they create the illusion; and of course in the question of the Rat - when we decided we were going to tackle a rat, we thought we would solve it by a number of ways. One way would be actually to have real rats in a model sewers, which we would use certain shots of. But we wanted to rat to actually perform specific actions. It actually has to get hold of somebody's leg, it actually has to, as it were, act on cue. Now the only way of solving that really is to put somebody inside a costume and get them to perform. So it fell to John to design the costume, and I think he's done it brilliantly. One of the perennial problems of a monster, whether they are a speaking monster or whether they are simply an articulating monster, and you dub the voice or sounds on after - is to get a believability in the way they actually move, particularly the jaw movement, and in this case I think John came up with a very simple but a very stunningly effective solution of totally detaching the lower jaw of the rat and attaching it to a sort of rugby scrum cap which the actor wore inside the mouth of the rat - so you got a great degree of movement, um and it's very convincing when you see it on the screen.

213 Take 1

QUESTION

Yes, I mean it's a very exciting programme to work on, because you have er anything between 10 or 13 million people watching every Saturday, and I think that's the attraction of working on the programme for me and producing it. In a way it's a bit like a Light Entertainment programme in that respect. But at the same time also like Variety, you're on a knife edge you can fail so easily. Um, you know in Comedy when you fail because people don't laugh. We know very quickly if we fail because you just need one component in a programme, one small design element like a monster mask or some particular effect -

~~more~~

213 contd.

model filming or something - just to go wrong, and the
- you've failed - you've destroyed the illusion.

QUESTION

Yes, in a way the audience poses a paradox to us, because on the one hand they want us to be totally convincing and create a total illusion. On the other..on the other hand if we do that successfully, sometimes we become too frightening. I've worked on the programme for nearly 3 years and even now I get surprised by some of the effects we create. It's to do I think with the actor basically. You can look at a mask that's been made - look at it in the Visual Effects Workshop, you can even look at it on the actor in Make-Up when you have tests before you actually go into the studio. And although you know it's quite frightening you're probably laughing and joking about it and you think, well that will be OK. And then when you actually see the actor playing the scene, something happens, something which you've never been able to predict because he's only now acting at his peak and the camera's only now exactly in the right position. And sometimes it's really quite shocking. But however only on two occasions have I had to actually edit out sequences which I thought were too frightening, but I did have to.

QUESTION

Well, there's - I'm not too expert on this - but the key I think is the moulding of latex is really something which has enabled us to for example take a mask on an actor's face and then build up on that - a relief mask - to the design that we want. So that it fits the actor's face accurately and whenever he moves or speaks, you know, the mask looks convincing. And you can, you see the thing is you can sculpt in latex, basically. Um if you want a more rigid sort of mask, for example, in a story going out at the moment - the Robots of Death - um that is made up out of a sort of resin, a polystyrene, and we do use that a lot, which again gives you a very good sculpted effect but that's more rigid. The main concern is that the actor is going to be in the studio for about 12 hours, and if you make anything that's too heavy, or traps his head in a sort of suffocating way, he just won't be able to perform. You actually have to take these considerations into account.

QUESTION

213 contd.

Do you mean in terms of sets? Yes, I mean for example, if we go in for a large scale set, um we very rarely - we sort of brace it in either sort of metal or wood, but to a large extent I would use polystyrene, some form of polystyrene. For example the large dragon in the Talons of Wieng-Chang was sculpted out of sections of polystyrene. This..so you can get an effect which you wouldn't be able to get out of a more - a less maleable material.

QUESTION

Yes, the set designer, Roger Murray-Leach, was responsible for the overall conception, working from the script he decided how he would tackle this dragon, and he drew one or two sketches. He showed me - the first sketch he showed me was drawn on the back of the cigarette packet, and in fact that was very near what we ended up with. He then obviously scaled that up and produced a better drawing, and then he worked with a free-lance sculptor who actually worked on the dragon. He actually worked on it 150 hours non-stop to get it ready for the studio.

QUESTION

Yes, very much so.

QUESTION

No, I think it was one of the best ones we've done. The props that the story afforded, i.e. the Chinese element, I think are very nice for a designer. It stimulates him and gives him ideas you know for the sets. And I think Roger took that and then developed much, you know, in a very exciting way. ~~in~~

QUESTION

Well, I think it's got to be the visual effects. I've worked by rule of thumb, perhaps I shouldn't say this - but anyway! - I've worked by rule of thumb that 50% of visual effects won't work. This used to be very true of model filming but we're getting much better at that now. The reason is that every visual effect is an experiment, I and the director and to some extent everybody else concerned with the programme, have probably faced the problem before. Now this is true of certain visual effects but quite often a visual effects designer is asked to do something which he's never done before. And er he can plan as well as he possibly can,

213 contd.

but it may well go wrong. And of course when there's pressure of time, this is when it becomes difficult, in the studio.

QUESTION

Yes, of course, I think about it a great deal. One of the difficulties is that the programme right from its inception, has always been aimed not just at children - it was - it's not made by the Childrens Dept. of the BBC, it's made by the Drama Dept. - and it's always gone out at more or less the same time - sort of half past five, six o'clock on a Saturday evening, and it's always been designed ~~by~~ for a family viewing. Therefore, by definition, it has to appeal to five year olds and fifty year olds. Now if you make the programme totally acceptable only for five year olds, you're not ^{really} going to satisfy the intelligent 12 year old or his mum and dad. Do that's where the difficulty lies.

QUESTION

I imagine it's a very small minority, because it's..I've had very few letters of complaint since I've been producer - I've had them but very few, and they are sort of outweighed in a way by the other letters which come in which praise us and say how much people are enjoying the show.

QUESTION

They have a lot of contact with us. Um, you're talking of the... the various Dr. Who fan clubs and more recently, the Dr. Who Appreciation Society, and the Tardis magazine they produce. Um, yes, they..the first I ^{knew about} ~~heard of~~ the Dr. Who Appreciation Society was when um a computer print-out landed on my desk which had every detail about the programme since the very first transmission - who'd written it, who'd directed it, who worked on it, etc. etc. And so I sort of rang these people up and found out who they were and um we've had a sort of quite a good working relationship ever since. We use them sometimes - we say, can you tell us what happened you know 10 years ago with such and such a character? Because they're very hot on continuity and they keep records, they have a historian, and we get into deep water with them if we do something which ~~we~~ they think destroys the continuity of the programme. I think they have a..I think they have a certain nostalgia for the programme as they remember it when they were young. Um, I can understand that because I was 19 and still at school when the first Dr. Who was transmitted and I remember it very well, and I must say I look at it quite fondly, those early days, so I understand their sort of nostalgia for it. But they're always sort of saying, bring back the Daleks, and, you know, bring back the monsters we love.

ROLL 29

214 take 1

TONY CASH:

QUESTION

PHILIP HINCHCLIFFE:

I think it's valuable because it deals very vividly in terms that children respond to and understand.

It deals with the fantastical, the world of imagination - it deals with sort of insecurity and deep, hidden fears which we will be silly to deny children have - we all have them so children have them also. Children are..the strength of a child's imagination is probably more than we imagine and the dividing line between reality and a child's imagination is more blurred. And therefore I think that when they watch a Dr. Who um that side of their, if you like imaginings, is brought into play. Um, also they're stimulated after the programme. I've had three full length novels land on my desk written by 12 year-olds based on the programme, and er every well month, we will receive projects from schools um who - the teachers obviously find - because the programme ~~obviously~~ has such a powerful effect on children they find it's a good peg on which to hang educational projects. And I find this quite rewarding, er because... Also I've had one or two letters from - on one occasion from ~~a~~ the mother of an autistic child and on ^{another} ~~one~~ occasion from the parents of an educationally sub-normal child. Both these children really responded to nothing at all on ~~children's~~ television, and very little to anything in the outside world - but they made some form of contact with Dr. Who. Er so there is..there is a sort of unique ingredient which, in the programme, which seems to relate directly - particularly to children like those two, who if you like haven't got a grip on reality.

QUESTION

Yes, it's very..the music is very important and to see a programme without music and then with music and effects is quite amazing. I watch - well he's now three, but I used to watch my two year old watching the programme, and I used to see him react. The music told him when to be frightened and I've spoken to a lot of young children, and whether or not they actually consciously know it, the music does, as it were, orchestrate their responses to the programme.

QUESTION

214 contd.

Well, the principal composer is - for incidental music - is Dudley Simpson, and on and off he's done the programme really since it started. And Dick Mills er is the er principal Radiophonics man involved. They work very closely after a programme is edited, they then review it with the director and often myself and we decide what mood the music should be, what it should achieve, what effects it should heighten and also what background noises and sound effects we require, to put on the programme. And these are very carefully planned.

QUESTION

I think Dudley Simpson is at its best when the stories are at their best. I've noticed that if we have an adventure which is perhaps not one of our favourites, maybe it just lacks a certain something - he finds it very difficult to find some stimulus, some peg on which to hang his music. On the other hand we give him something with a lot of rich ingredients he usually surpasses himself and gives us some super music.

Dick likewise - he er has been, as it were, has probably produced umpteen spaceship background noises ad nauseum, and I think whenever we pose him with a new problem, you know, he then gets more excited.

QUESTION

I think we'll want the music to be somehow in keeping with the period; we for example, have a scene in a music hall where we actually recorded a live singer, singing Victorian songs. Well that is music in the programme, but nonetheless the incidental music has got to sort of fit in with it. The..the - I'm not quite sure how we're going to cope with the rat noises yet - er we'll discuss that but what will be something that Dick will probably be involved with.

QUESTION

Heather had - sorry - Heather Stewart... Heather Stewart had a number of problems to solve er - one of the major ones was the make-up on John Bennett who er was the principal Chinese villain.....

Heather Stewart had a particular problem concerned with the character, Greel, or Wieng-Chang, the same character. There is a sequence in the script which calls for Leela to rip his mask off and we see his er distorted face beneath it. I was very concerned about this, because obviously ~~if~~ for it to have an impact it had to be quite gruesome - on the other hand we can't leave it on the screen for very long. So it is just a flash on the screen.

214 contd.

On the other hand, of course, Heather has spent days and weeks planning this one effect - um and I think in the end she did it brilliantly, it was very good indeed. But um she spent a very long time for what was on the screen for one second.

PROG. TITLE				VISUAL EFFECTS REQUIREMENTS			
"WHOSE DOCTOR WHO" THE LIVELY ARTS				Distribution		Denotes Recipient	
Episode(s) / Sub. Title				To:-		Room No. and Building	
Proj. No(s)		Prod. Costing Wk(s)	Channel	Visual Effects Org.		217 Sc.Blk., T.C.	
Dept.		Arts Features	Studio				
Production day(s) and date(s)			Week(s)				
Filming date(s)			Week(s)				
Producer		TONY CASH	Room No.	Building	Tel. Ext.	File Copy	
Director			5012	KH		Date Sent	
Designer						2.3.77	
Rehearsal Room		Phone No.		Date Req'd		Date Rec'd	
				a.s.a.p.			
Film Location						VISUAL EFFECTS USE ONLY	
VISUAL EFFECTS STAGE							
ITEM(S)						Effort Hrs.	
1. Preparation of background as for model shots of Tardis in space.							
2. Use of model of Tardis (believed to be in Visual Effects possession).							
3. Set up wires and pulley to make Tardis spin into shots as in previous efforts.							
4. 16ml Arriflex camera with variable speed motor plus 10:1 zoom.							
Graphics Designer - Stefan Pstrowski							
Signature						Total effort hrs.	
						Total costs £	
						(F08)	
						(137)	
(i) A Contract form will be provided as soon as possible; non-return of the form within four working days will be taken as acceptance of the Charge. (ii) Where time allowed for completion of the work does not permit this procedure the Charge may be agreed by telephone and confirmed by a Contract form. (iii) Please number each item separately.							

FROM: Acting Assistant in Charge, Audience Research Information Desk, 254 Langham

SUBJECT: ANALYSIS OF AUDIENCES

Ext. B.H.

TO: Sue Box

Date: 14.3.77.

The average audience for Dr. Who. on Sat. at 6.20app.
in Weeks 1-8 1977 was 23.7 % of the population aged 5 and over (or
approximately 11,956,000 persons).

The following table shows (a) the COMPOSITION of the average audience, i.e. how it
was divided in terms of age, sex and class and (b) its PENETRATION, i.e. what
percentage of each age, sex and class group in the United Kingdom listened to/viewed
the broadcast.

COMPOSITION			PENETRATION
% of audience in each group			% of each group in audience
	Approx. Equivalent (thou.)		
Age:-			
5 - 7	13.4	1,605,	63.5
8 - 11	16.2	1,933,	61.1
12 - 14	10.8	1,286,	51.8
All Children 5 - 14	40.3	4,824,	58.9
15 - 19	9.0	1,071,	26.2
20 - 29	15.4	1,845,	23.1
30 - 49	20.3	2,430,	18.7
50+	14.9	1,786,	10.4
All Adults (15+)	59.7	7,132,	16.9
Total	100	11,956,	
Sex:-			
Boys under 15	22.8	2,725,	63.2
Men (employed)	26.7	3,197,	18.4
Men (not employed - mainly retired)	2.7	324,	10.2
Total Males	52.2	6,246,	25.2
Girls under 15	17.6	2,098,	53.9
Women (employed)	14.1	1,685,	18.8
Women (not employed - mainly h'wives)	16.1	1,927,	15.0
Total Females	47.8	5,710,	22.2
Total	100	11,956,	
Class:-			
Upper Middle	4.1	493,	20.5
Lower Middle	33.4	3,995,	24.9
Working	62.5	7,467,	23.2
Total	100	11,956,	

Pat Gaud.
P.P. (Jean Robinson)

Tony Cash, Producer, Music & Arts, Tel.

5012 Kensington House

22nd March 1977

"WHOSE DOCTOR WHO"

Bill Morton, Executive Producer, Music & Arts, Tel.

When I started work on the "Dr Who" project late last year I contacted our artists booker, Catriona Thompson to discover what fees we would need to pay actors for the drama extracts going back to 1963 I was hoping to use, and to discover whether an early approach to Equity would be useful. Catriona gave me the necessary information concerning cost to the programme and said that until we knew more precisely which extracts we wanted there would be no point in meeting Equity. At the end of last week we finalised our extracts and immediately sent off the list. Today I heard from Catriona the surprising and very alarming news that according to our agreements with Equity no more than 25% of a programme can consist of drama extracts. In the final version of "Whose Dr Who", which I want to transmit, 27 minutes 30 seconds out of 59 minutes are made up of extracts, (ie 45%). A serious look at Dr. Who over its 13 years of existence could in my view hardly contain less. I gather that Graham Wadsworth, (Head of Contracts) is to raise the matter with Equity next Tuesday. Until then we do not know whether we will be allowed to transmit on Sunday, 3rd April, as planned, and as billed in the Radio Times, which has already gone to press.

The matter is further complicated by an entirely new ruling which has been sprung on Catriona and her colleagues only today, namely that producers may not use extracts from dramas involving extras. The reason for this, apparently, is that Equity is pressing for residuals for extras and the BBC is resisting. Catriona has been asked by her superior, Brian Batchelor, (A.H.A.C.Tel), to tell me to take out three extracts in which extras are involved. Since my film has been neg-cut and we go into the studio to-morrow I am naturally reluctant to comply.

Caught again between the Scylla of the Unions and the Charybdis of the BBC, or more crudely by the short and curlies.

On the brighter side, (and you know I am an optimist), I can see no reason why Equity would want to deny us the programme though they might demand some quid pro quo like a contribution to their orphans fund. That would be fair. Catriona also thinks we have a chance.

(Tony Cash)

cc H.M.A.Tel.
A.M.A.Tel.
M.A.O.Tel.

TC/sb

THE LIVELY ARTS

"Whose Doctor Who"

Transmission: Sunday, 3rd April 1977 at 2020 hours

Project Number: 4156/9206

Producer Tony Cash (KH 6771)
Producer's Assistant Penny Bowles (KH 6577)
Producer's Secretary Sue Box (KH 6571)
Film Editor David Martin (KH 4050)
VT Editor Sam Upton (TC 4050)

Wednesday, 23rd March

1100 - 1700 Studio Pres. B for transfer of film to VT and S/I
captions + shibaden copy (original VTR time code
in bottom of frame plus time of day time code to
be inserted top of frame)
S.Tel. E - Stuart Patterson (TC 2864)
Sound Supervisor - M.J. Johnson
Crew 14 - Senior Cameraman is D. Mutton
2 VT machines booked from 1430 - 1700 hours
(recording No. VTC/6HT/B16419 + Suite 2)
TK 26 booked 1100 - 1300 for rehearsal
1430 - 1700 for recording
1915 - 2330 VT Editing in Suite 2 with EIAJ Shibaden on site
VTC/6HT/B15440 Spools 95934 and 411525
VTC/6HT/B16419
plus clean tape to edit in to (TX copy)

Thursday, 24th March

Melvyn to see programme in afternoon? 2-3.00 ?
1515 - 1645 Sound Studio, 2nd Floor, Spur, TC to record
Melvyn's commentary

Friday, 25th March

1100 - 1200 Preview Theatre C3 booked for showing of "Whose
Doctor Who" to press

SATURDAY
1500 - 1730 VT RECORDING VT1 - TK 34 via Area 38
Sunday, 27th March

1400 - 2330 VT Editing "Whose Doctor Who" in Suite 2, TC

Monday, 28th March

1415 - 1545 VT to FR transfer - 16 mm direct to positive, time
code on optical track, sep. mag. track sound
Contact at Film Recording - Robin Hall TC 3005
(VT 10)

Tuesday, 29th March

0800 - 2000 Dubbing Theatre at World-Wide booked
Richard King,
World-Wide,
21 - 25 St. Annes Court, (just off Wardour Street)
London W1
Tel:

Wednesday, 30th March

0900 - 1300 Dubbing Theatre booked at World-Wide
1730 - 1830 TK to VT sound only transfer. Transferring final
mix to VTR synching the TC on the optical track
with the TC on TX copy of VTR (VT 16 and TK 37)
2100 - 2030 Review of programme + make Phillips Cassette (VT5)

Thursday, 31st March

1415 - 1545 Press Preview at BAFTA, 195 Piccadilly
VT 44 booked from 1400 - 1600 for "down the line"
preview of "Whose Doctor Who"

STUDIO: "PRES B"

PROGRAMME TITLE: THE LIVELY ARTS - WHOSE DR. WHO

PROJECT NO: 4156/9206

RECORDING NO: VTC/6HT/Bl6419

RECORDING DATE: WEDNESDAY, 23RD MARCH 1977

TRANSMISSION DATE: SUNDAY 3RD APRIL 1977 : 2020 - 2120

EDITING: WEDNESDAY, 23RD MARCH 1977 : 1915 - 2330
(Suite 2)

Producer.....Tony Cash
Prod's Asst.....Penny Bowles
Prod's Secretary.....Sue Box
Film Editor.....David Martin
S.Tel.E.....Stuart Patterson
Sound Supervisor.....M.J. Johnson
Crew.....No. 14
(D. Mutton)

1100-1300.....Check T.J.s
Reh. roller caption
Reh. film (TK-26)
1300-1400.....LUNCH/Line-Up
1400-1430.....Line-Up
1430-1700.....REH/RECORD: VTC/6HT/Bl6419

NAME CAPTIONS

"WHOSE DR. WHO"

"PRES B"

	<u>After</u>	<u>Before</u>
1) CARON SCOTT	"I watch with my family"	"but I know she's frightened"
2) ROSEMARY MATTHEWS	"Mummy and I..."	"...we're ice warriors"
3) KEITH HEWETT Educationalist	"One of the Dr.'s most charming...."	"...disarming thing"
4) CASPAR HEWETT	"having a slight sense of humour"	"...is frightening"
5) DR. ERIC SHERWOOD JONES Consultant Physician	"I've got strong evidence...."	"...immature"
6) JUDE OSAJI	"I'd like to watch it every day instead of Crossroads"	
7) ROGER DALEY	"If there's nothing good coming along"	
8) TITLE (CAPTION)		
9) MELVYN BRAGG	"Hello, last night..."	
10) TOM BAKER	"...nearing the end of his career..."	"...finished with this."
11) KENNETH BAILEY Educationalist (Retired)	"to impose itself on a planet..."	"...on the universe"
12) ELIZABETH FIBERRY Student	"robot-like creatures..."	
13) MRS. ELIZABETH MATTHEWS	"one of these creatures"	"...explain it myself"
14) DAVID MALONEY Director		
15) DUDLEY SIMPSON Composer	"over his footsteps"	"you may not hear his footsteps prominently..."
16) PHILIP HINCHCLIFFE Producer	"7 producers of Dr. Who in 13 years..."	"nearly 3 years now"
17) DONNA SAVAGE	"going to be kidnapped and be taken away"	
18) DEAN BOREHAM	"Shake..."	"...hands over my eyes"
19) TINA SULLIVAN	"The vegetable man gave me a nightmare..."	
20) NICHOLAS BISHOP	"they don't give me nightmares"	"...frightening pieces..."

48"

1'13"

1'23"

1'44"

1'52"

2'28"

2'35"

2'43"

2'55"

5'08"

8'38"

10'35"

13'20"

16'15"

27'10"

27'43"

27'50"

28'15"

21)	RONALD MATTHEWS Teacher	"...like to be scared"	"...basis of security"
22)	JOHN MILLER Educational Psychologist	"...originally been autistic"	"...special school"
23)	ANN MILLER Student	"...by thinking about it"	"...around these problems"
24)	DAVID SCOTT Student	"...technical know-how"	"...bungling through..."
25)	DR. ERIC SHERWOOD JONES (Repeat)	"...mistakes or errors"	"problem solving capacity"
26)	SISTER NORMA WILSON	"...now it's vital to watch it"	"...Monday morning."
27)	SISTER MARGARET ROGERSON	"...first start in a new place..."	"you have known in the past"
28)	TERRANCE DICKS Script Writer	"what I've been worrying about..."	"taking over too much"
29)	ROBERT HOLMES Script Editor		
30)	HELEN DICKINSON Student	"women have been done down..."	"They always trip over..."

30'00"
31'08"
37'06"
42'45"
46'08"
47'02"
47'20"
48'44"
49'10"
55'05"

Total Duration: 58'44"

in to Dalek at 25"
out to black at 37"

58'06"

58'44"

End: ^{38"}~~41"~~

(Roller: 28"
End film: 13")

ROLLER CAPTION:

WHOSE DR. WHO
was introduced by
MELVYN BRAGG

Consultant
TERRANCE DICKS

Research
BEN SHEPHARD
BRIDGET CAVE

Dubbing Mixer
RICHARD KING

Film Recordist
DICK MANTON

Film Cameraman
PHILIP BONHAM-CARTER

Videotape Editor
SAM UPTON

Film Editor
DAVID MARTIN

Executive Producer
BILL MORTON

Producer
TONY CASH

BBC TV (C) 1977

PROG. TITLE	THE LIVELY ARTS				GRAPHICS				
Episode(s) / Sub. Title	"WHOSE DOCTOR WHO"				Distribution To:—		Denotes Recipient Room No. and Building <input checked="" type="checkbox"/>		No of Cop
Proj. No(s)	4156/9206	Prod. Costing Wk(s)	14	Channel	2	Graphics Manager	202 Sc.Blk.TC.		4
Dept.	Music & Arts, Tel.		Studio			Floor Manager	4023 TC.		1
Production day(s) and date(s)			Week(s)			Scene Master	128 Sc.Blk.TC.		1
Filming date(s)			Week(s)			Production Office	5012 Kensington Hs.		
Producer	Tony Cash		Room No.	5012	Building	KH	Tel. Ext.		
Director								File Copy	1
Designer								Date Sent	25.3.77 *

Date Required

3.4.77

Date Received

1. TJ Slide of "The Lively Arts" titles designed by Stefan Pstrowski
Required for Sunday, 3rd April 1977 for TX of "Whose Doctor Who" prog.

Mervyn Bragg

(Tony's copy)

Hello, Dr. Who flew away in the Tardis again last night but he will be back again in September. Dr. Who has now been on the air for 13 years and its become a national institution. For every six children who watch the programme there are four adults beside them and Dr. Who among many other things has well and truly domesticated science fiction, although when the daleks were on they infested childrens' imagination as rats did in the old fairy tales.

It is as an act of imagination we are celebrating Dr. Who tonight who has become one of the great characters of modern fiction like Tarzan or Billy Bunter and if you think that is easy to do, as Frank Richards said in a letter to George Orwell. You just try to make a character as popular and as realisable as Billy Bunter or Tarzan.

There is also a touch of Sherlock Holmes about him, that is one reason for doing a film in the lively arts and another that it has become a cult in this country, there are Dr. Who appreciation societies as we'll see, people who in fact will be rather affronted that I've so casually walked out of the Tardis without so much as a by your leave.

Finally and the third reason we wanted to do a programme on him in the Lively Arts is that we too often forget that for many people the bulk, and sometimes it could be said 'The best' of popular culture is in fact on television in such long running series as Dr. Who. It is the series itself, 13 years of it that we are looking at tonight.

FADE TO BLACK / FADE UP FROM BLACK

THE WEB PLANET Ep. 2 TX 20.2.65 (Hartnell) Page 2 Ent. Film

DOCTOR

Short of rubbing our back legs together like some sort of grasshopper I doubt if we can get on speaking terms.

(2)

CASPER HEWETT (Yeah, cause having) a slight sense of humour, makes it not so bad if something is frightening, especially to a younger child.

10/1
TL7

"THE SEEDS OF DEATH" Ep. 6 TX 1.3.69 (Troughton) Pg. 37 Ent. Film

(Troughton) Troughton threatened by ice warrior who wants him to activate communication system. Troughton yields when he sees the gun - "I could get the hang of this"

ROSEMARIE KATHEN ~~Well I'd like either to be a Cyberman or an ice warrior because I~~ Mummy and I, we sometimes go round the house going, we are ice warriors. And we say it and we stalk round the house. And so I'd like to be one of those.

90/1
T26

MR: HEWETT (It's quite an English sense of humour really, isn't it? Um I think one of the Doctor's - I seem to be talking a lot) one of the Doctor's most charming characteristics is this sort of disarming thing, where um he'll walk into an ambush where there's some frightful monster that - that could completely overpower him. And he, armed with nothing bigger than a fountain pen, puts on a terrific smile and says, (my dear fellow, or something of that sort.)

10/1
TL7-48

//

③

THE SURVIANS Ep 4 TX 21.2.70 (PENTWEE) P.60 ENTERPRISES FILM

ARGENTON (DR.W. ENTERING SURVIAN BASE)

DR.W.

"Uh-hum, Uh-hum How do you do? I'm
sorry to burst in on you like this."

Karen

(No, sometimes but) I'm the sort of person
that likes to be frightened, I like to
watch things like that. After it has
finished I won't go out of the room on
my own.

DR. S. Jones

Well we are not only eccentric but we are
immature. It has such a large following of
professors of psychology and intensive care
doctors and scientists that I'd have to
dismiss that. I've got strong evidence
that it has far too wide an appeal to
categorise as either both eccentric or
immature, its far from immature, a lot of
the philosophy.

GENESIS OF THE DALEKS Ep. 6 TX 12.4.75 (Baker) Pg. 122 VT

DOCTOR

If somebody who knew the future pointed
out a child to you ... If they told you
that the child would grow up totally
evil .. A ruthless dictator who would
destroy millions of lives. Could you
kill that child?

SARAH

Look we're talking about the Daleks -
the most evil creatures ever invented.
You must destroy them completely. You
must complete your mission for the
Time Lord.

DOCTOR

But do I have the right?

SHOT OF TARDIS MATERIALISING PLUS TIME
"WHOSE DR. WHO"

"AN UNEARTHLY CHILD" TX 23.11.63 (Hartnell) Pg. 11 Enterprises Film

DOCTOR

SUSAN

DOCTOR

SUSAN

BARBARA

SUSAN

DOCTOR

CHESTERTON

DOCTOR

BARBARA

SUSAN

BARBARA

DOCTOR

CHESTERTON

DOCTOR

BARBARA

CHESTERTON

DOCTOR

CHESTERTON

*COMMENTARY ON
IS - THE first Dr. W.
was William Hartnell.
Refers episode for
uneventful child went
out on 23rd November 1963.*

Close the door Susan. ^{come} I believe these people are known to you.

They're two of my school teachers.

What are you doing here?

They must have followed you? That ridiculous school. I knew something like this would happen if we stayed in one place too long.

Why should they follow me?

Is this really where you live Susan?

Yes.

And what's wrong with it?

But it was just a telephone box!

Perhaps.

And this is your grandfather?

Yes.

Well, why didn't you tell us that?

I don't discuss my private life with strangers.

But it was a police telephone box.

I walked all round it. Barbara, you saw me!

You don't deserve any explanations, you pushed your way in here uninvited and unwelcome.

I think we ought to leave.

Just a minute. I know this is absurd but I feel I walked all round it.

It's stopped again you know, and I've tried oh you wouldn't understand.

But I want to understand.

(S)

DOCTOR

Yes, yes, yes. By the way Susan I managed to find a replacement for that portfolio. It was quite a job but I think it will serve.

CHESTERTON

It's an illusion. It must be.

DOCTOR

What's he talking about now?

SUSAN

What are you doing Ian?

CHESTERTON

I don't know.

DOCTOR

You don't understand, so you find excuses, illusions indeed. You say you can't fit an enormous building into one of your smaller sitting rooms.

CHESTERTON

No.

DOCTOR

But you've discovered TV haven't you?

CHESTERTON

Yes.

DOCTOR

Then by showing an enormous building on your TV screen you can do what's humanly possible. Couldn't you?

Seemed

Well, yes. But I still don't un

Not quite clear is it? I can see by your face that you're not certain.

You don't understand. Ha! Ha! And I knew you wouldn't never mind.

(Poss. more to ... "one day, one day" - P. 14)

Tom Baker

(I suppose loosely) William Hartnell when he got this part was already nearing the end of his career and in fact as you know he wasn't a very well man by the time he finished with this so he acted naturally very crotchety and quite like a good old pro, he used that a lot didn't he. He was very bad tempered and abrasive in situations like that because actually he was himself abrasive in that period of his career.

123/1

T68

(6)
Then Patrick Troughton took it over and became a sort of pixie which he is very good at, although he made the transition back into other parts, very easily afterwards.

3 Doctors plus

"THE KROTONS" Ep. 2 TX 4.1.69 (Troughton) Pg. 27 Ent. Film

ZOE

Sit here headset press this button.

DOCTOR

Eh, What?

ZOE

Press this button.

DOCTOR

Yes, yes, I see! Go away. No, come back. What's this for? Ah! Right! I'm ready. Fire away.

ZOE

Press the button.

DOCTOR

What? Oh, yes.

ZOE

Oh, Dr.! You've got it wrong!

DOCTOR

What? Oh, of course! I was working in square roots - Can I do it again please.

2a 11 STRAINT
TIL 2
Well I think that making of mistakes was inherent in Patrick Troughton's characterisation of the doctor, they portrayed him as a bumbling, clownish type figure and yet at the same time you had this feeling, the old saying "Genius is on the border line of insanity and this is the impression that came over. He acted daft and the mistakes were a by product of his genius /insanity.

"THE SPACE PIRATES" Ep. 2 TX 15.3.69 (Troughton) Pg. 38 Film Lib.

DOCTOR

Lock.

JAMIE

What are they?

DOCTOR

Solar-powered magnets, Jamie.

Force-field, you see?

JAMIE

No.

DOCTOR

The explosive charges that separated the sections of this machine haven't distorted its structure. They've just divided it along its electro magnetic fields.

ZOE

How do you know?

DOCTOR

Because there's no damage to the structure.

ZOE

You mean it was built in separate sections and assembled in space by magnetism?

DOCTOR

Exactly. (produces two small magnets)

Like this ... when the opposite poles are in conjunction - they attract.

And similar poles repel.

More

More

"THE SPACE PIRATES" Ep. 2 TX 15.3.69 (Troughton) Film Lib.

DOCTOR

Oh, what a stupid, blundering idiot I am!

TOM BAKER

12/1

T68

Its very hard to describe Troughton, whereas John was much more Holmsian wasn't he, very grand and he is so shockingly recognisable isn't he, rather like a tall lightbulb, he glitters.

THANKS

Accident

FROM PAUL HO

'SPEARHEAD FROM SPACE' Ep. 1 TX 3.1.70 (Pertwee) Ent. and Film Lib.

DOCTOR

Headed from space

Don't you recognise me?

BRIG

NO Ep. 2

I'm positive we've never met before.

DOCTOR

(Delphon)

Oh dear, you're quite sure..... I

can't have changed that much. Can I

have a mirror? I must see what they've

done to me..... Oh no! That's not me at

all! No wonder you didn't recognise me!

⑧

This face and hair it's, it's Oh,
I don't know though. Could be worse ...
In fact it's really rather distinguished.

686/1
TS6
Ginette

John Pertwee well I think he is one of my favourite doctors because he presented more of a warm and fatherly exterior. He was very interested in gadgets (and very interested in people) too.

WVB
SCOTT 79/1 T12
John Pertwee was more the man of action.

9.

"THE TIME MONSTER" Ep. 6 TX 24.6.72 (Pertwee) Pg. 79 Ent. Film

DOCTOR FIGHTING MINOTAUR

"THE TIME WARRIOR" Ep. 4 TX 5.1.74 (Pertwee) Pg. 93 VT

DOCTOR SWINGING OUT OF DANGER ON CHANDELIER.

"PLANET OF THE SPIDERS" Eps. 2 & 3 TX 11.5.74 (Pertwee) VT Pg. 101-102

DOCTOR RIDING AND FLYING IN DIFFERENT VEHICLES.

123/1
T67
Tom Baker

[Yes] I had seen the programme at one time or other, I used to watch it very keenly and my reaction to it was, the reaction of most actors I think of thinking in a vague way, what a nice part it would be to play, mostly because it's just such fun. I never really thought seriously 'I could do something with the doctor' I just actually, as soon as I saw it, fancied playing it.

9

HARRY

Come on Dr.! You're supposed to be in the sick bay.

DOCTOR

Am I? Do you mean the Infirmary.

HARRY

I mean the sick bay! You're not fit yet.

DOCTOR

Fit? Fit? Of course I'm fit!. All systems go. *Conroy*

(Running on spot, Press ups etc. puts Harry's stethoscope to his chest) Hearts beating.

HARRY

I don't think that can be right.

DOCTOR

Both a bit fast? Still must be patient.

A new body's like a new house. Takes a bit of time to settle in!

TOM BAKER

I don't really have an approach, although I must say that when we argue lines or situations, I mostly I think - you know people say "We have got a big university audience" thats true. We have a big family audience but I really think in terms of - my feedback comes directly from children, its children who I meet, by the time I meet most adults they are drunk, it is usually after half past 9 at night and I happen to be in a pub and they are drunk and not talking sense at all.

But the children I meet and I have done at least 100, 150 journeys out with the BBC, they pre-occupy me very much and I think what will amuse or divert the average bright child who might be in a park like the child I met the other day in the park (who said to me). He was very small 3 and a half he said he was . He said "Hello, you look like Dr. Who" so I said "I am, would you like a badge" and he said "Yes, where's your shop" I said "What shop" He said "That shop you fly around in" and then his mother arrived and she was explaining to me that they lived in W.2 with a lot of junk shops and antique shops and he thought all the junk in Tardis was a junk shop, it was very nice that, I liked that.

Plus
116-120
Cable
Football

123/1

T 69

Sync

(10)

Shot 111-122 (David Maloney, Deep Roy & T. Baker in rehearsal)

123/1 T67
Ton Baker

~~Having seen all the three doctors that~~
~~preceeded you, were you very conscious of~~
~~differences in their performances in the way~~
~~they were portrayed?~~

Yes I think one of the problems of playing the doctor, which makes it interesting for the actor who plays it and everybody has been successful and therefore it would seem to be actor proof is that its not an acting part in the sense that the character is very very severely limited, there are bounds to which the doctor can't go. He can't suddenly

become interested in romance, he doesn't have these kind of emotions. He is not at all acquisitive. He couldn't be suddenly gratuitously violent so therefore in the ordinary sense of acting the character can't develop so the problem with the actor is to surprise the audience constantly

VT "THE PYRAMIDS OF MARS" Ep. 1 TX 25.10.75 (Baker) VT Pg. 146

SARAH

Aren't you glad to be going home?

DOCTOR

The earth isn't my home. I am a Time Lord. You don't understand the implications. I'm not a human being. I walk in eternity.

SARAH

What's that supposed to mean? Are you getting bored with us humans?

DOCTOR

It means I've lived for something like 750 years.

SARAH

Soon be middle-aged.

LS/1
T74
ON
BAKER

(good), that kind of chameleon quality of the doctor is very useful isn't it, it sort of bolsters up all sorts of other lives, ordinary situations actually, the doctor's conviction actually that he can make an empty match box very threatening but personally, I don't know what you call that, my moods change very rapidly and I'm very easily cast down.

(11)

67/1
T2
K. BAILEY

(Yes,) he can switch very quickly. Um from a - a pretty daft kind of role, uh to suddenly being quite grim and serious, (and sometimes produce quite a fi..., you know, he - he himself can convey terror that he's experiencing or triumph that he's experiencing, remarkably well. And uh it's this uh switching from one emotional mood to another which makes the performance both I think attractive and amusing.)

"TERROR OF THE ZYGONS" Ep. 4 TX 20.9.75 (Baker) VT

DOCTOR

You've been hiding too long, Broton.

It's become a habit.

BROTON

What do you mean?

DOCTOR

I thought the plan was to rule the world.

BROTON

The plan has not changed.

DOCTOR

Well, you can't rule the world if you're hiding. You have to step out on a balcony from time to time and wave a tentacle if you'll pardon the expression.

(12)

64/1 Tb

K. BAILEY

It is - When he is uh pitting himself against the powers of evil, it is usually against an overwhelming power which seeks to dominate and to make monolithic, to impose itself on - on a planet, on human destiny, on the universe. Uh next Dr. Who is all on the side of vivacity and complexity and individuality.

SECTION SIX: EVIL ENEMIES - HUBRIS

"THE DALEKS" Ep. 2 TX 28.11.64 (Hartnell) Pg. 139 Ent. Film Neg.

DALEK

We do not release prisoners. We are the masters of the Earth.

DOCTOR

But not for long.

DOCTOR

Obey us or die.

DOCTOR

Die. Who are you to condemn us to death. I shall pit myself against you and defeat you.

DOCTOR

I have heard many similar speeches - from leaders of your different races. All of them were destroyed. I warn you any resistance is useless.

DOCTOR

Resistance useless! You surely don't imagine people are going to welcome you with open arms. The Daleks can't be as stupid as all that, can they?

DALEK

We have already conquered earth.

DOCTOR

Don't you pathetic creatures realise that before you can say you've conquered earth, you'll have to destroy all living matter.

DALEK

Take them take them! We are the masters of Earth etc.

"THE INVASION" Ep. 8 TX 21.12.68 (Troughton) Pg. 24 Ent. Film

VAUGHAN

You think I am mad. That all I wanted was power for its own sake. No I had to have power. The world is weak, vulnerable, a mess of uncoordinated ^{& impractical} ideals. It needs a strong man - a single mind, a .. leader.

"THE MIND ROBBER" Ep. 5 TX 12.10.68 (Troughton) Pg. 21 Film Lib.

MASTER

And now perhaps we can get down to business You refused to take over my position at the controls, so we are forced to incorporate you into the computer itself.

DOCTOR

Why?

MASTER

To bring the whole of the planet earth under our command.

DOCTOR

And its people.

MASTER

We have no wish to destroy them, merely adjust their minds to suit our purpose.

DOCTOR

Sausages! Man will be just like a string of sausages! All the same!

MASTER

Man will simply vanish from the earth and re-appear here.

DOCTOR

Leaving the earth undamaged and uninhabited for you to take over.

MASTER

Precisely.

I don't know it is rather difficult to draw parallels like that but perhaps in the way that quite a lot of his enemies have sought to create a race of robot like creatures that are completely at their command and you sometimes think of pictures of Hitler standing with all the "axis" and who are completely at his command and the idea that absolute power corrupts absolutely.

STUDENT

208/1
T 146

2

14

"PLANET OF THE SPIDERS" Ep. 6 TX 8.6.74 (Pertwee) VT

GREAT ONE (oov)

Stop. Have you brought the crystal to me?

DOCTOR

If I had not, why should I have returned?

GREAT ONE

Very well, very well. Advance. (Great Spider sats on lattice of blue crystal)

DOCTOR

I have come to return what is yours.

*I have brought
you the crystal*

Why don't just you take it and leave the humans in peace. Here and on Earth.

GREAT ONE

You think I care for the puny plans of my subjects? Earth? One paltry planet

17

amongst millions? Give me the crystal.

I thirst for it! I ache for it!

DOCTOR

But why is it so important to you?

GREAT ONE

You see this web of crystal? It

reproduces the pattern of my brain. One perfect crystal and it will be complete.

That is the perfect crystal I need.

DOCTOR

And then?

GREAT ONE

My every thought will ^{resonate} within the

web and grow in power until ... until

DOCTOR

But you've built a positive feedback circuit; You're trying to increase your mental power to infinity!

GREAT ONE

Exactly! I shall be ruler of the entire Universe!

3

"GENESIS OF THE DALEKS" Ep. 5 TX 5.4.75 (Baker) Pg. 120 VT

DOCTOR

Davros, if you had created a virus in your laboratory, something contagious and infectious that killed on contact ... a virus that would destroy all life forms, would you allow its use?

DAVROS

It is an interesting conjecture.

DOCTOR

Would you do it?

DAVROS

The only living thing a microscopic organism ruling supreme ... a fascinating idea

DOCTOR

Would you do it?

DAVROS

Yes, yes, yes! To hold in my hand a capsule containing such power .. to know that life and death on such a scale was my choice ... to know that the tiny pressure of my thumb is enough to break the glass and would end everything ... Yes I would do it! That power would set me above the Gods .. And through the Daleks I shall have that power!

90/1
T25

MRS: MATHEWS ~~If I have to.~~ (LAUGHS) Well ever since the monsters first began appearing in Dr. Who I've always had the most overwhelming desire to play the part of one of these creatures. Um it's difficult to be asked to explain this because I'm not sure I can explain it to myself. I think perhaps something to do with it is the fact that obviously one is always trying to be nice and good and considerate. Um perhaps it would be nice for a change to be horrible and wicked. Um -

4

(16)

HORRID DEATHS MONTAGE

193-201 RADIOPHONIC WORKSHOP

HORRID DEATHS MONTAGE WITH FUNNY SOUNDS

212/1 TISO

PHILIP
HINCHCLIFFE

Well, there've been - I counted them the other day - there've been seven producers of Dr. Who in 13 years, and so I'm the 7th. And I've been doing it for nearly 3 years now.

212/1 TISO

PHILIP
HINCHCLIFFE

Um, well the current cost of a half-hour episode is something just under 20,000 pounds, which sounds a lot but is, I think, very reasonable. In the numbers of people involved vary obviously, but if you take a programme which has some filming and some - mainly studio - it could be anything up to 100-150 people.

PLUS

SELECTION

24/1, 35/1, 36/1, 37/1
FROM 39/1, 40/1, 41/1, 42/1, 43/1, 45/1
46/1, 47/1, 48/1, 49/1 (ACTIVITY IN STUDIO)

212/1 TISO

PHILIP HINCHCLIFFE

. Make-Up, the Visual

Effects Dept, Costume Dept, and the set designer are very actively involved in solving problems which wouldn't normally be posed by another programme, so you have a greater degree of planning and perhaps a greater number of people involved in those areas. precisely because you're setting them more difficult problems.

PLUS

SELECTION

FROM 25/1, 26/1, 27/1, 28/1, 29/1, 38/1 (SET DESIGN)

213/1 TISO

PHILIP HINCHCLIFFE

PLUS 178/1-

181/1

(DRAGON BEING MADE)

Yes, the set designer, Roger Murray-Leach, was responsible for the overall conception, working from the script he decided how he would tackle this dragon, and he drew one or two sketches. ~~He showed me~~ - the first sketch he showed me was drawn on the back of the cigarette packet, and in fact that was very near what we ended up with. He then obviously scaled that up and produced a better drawing, and then he worked with a free-lance sculptor who actually worked on the dragon. He actually worked on it 150 hours non-stop to get it ready for the studio.

(VI) Shot of DRAGON FROM DRAGONS OF WEARE-CLIFF

213/1 T15 3/4
PHILIP
HINCHCLIFFE

Well, I think it's got to be the visual effects. I've worked by rule of thumb, perhaps I shouldn't say this - but anyway! - I've worked by rule of thumb that 50% of visual effects won't work. This used to be very true, of model filming but we're getting much better at that now. The reason is that every visual effect is an experiment, I and the director and to some extent everybody else concerned with the programme, have probably faced the problem before. Now this is true of certain visual effects but quite often a visual effects designer is asked to do something which he's never done before. And er he can plan as well as he possibly can,

but it may well go wrong. And of course when there's pressure of time, this is when it becomes difficult, in the studio.

PLUS SELECTION OF SHOTS FROM 127/1-135/1
(VISUAL EFFECTS BEING TRIED)

213/1 T15 1/2
PHILIP
HINCHCLIFFE

Variety, you're on a knife edge you can fail so easily. Um, you know in Comedy when you fail because people don't laugh. We know very quickly if we fail because you just need one component in a programme, one small design element like a monster mask or some particular effect -

model filming or something - just to go wrong, and the - you've failed - you've destroyed the illusion.

212/1 T15
PHILIP
HINCHCLIFFE

Yes, well I think. Sorry, I think John Bloomfield has had more practical problems in this one story than a lot of designers have had in a whole season of Dr. Who. And I think he's solved them brilliantly. He's made two masks - one is for Wieng-Chang himself, the other is for Mr. Sin - which I think are beautifully designed and also very practical. In other words you can hear the actor and er they work actually on the screen, they create the illusion; and of course in the question of the Rat - when we decided we were going to tackle a rat, we thought we would solve it by a number of ways. One way would be actually to have real rats in a model sewers, which we would use certain shots of. But we wanted to rat to actually perform specific actions. It actually has to get hold of somebody's leg, it actually has to, as it were, act on cue. Now the only way of solving

that really is to put somebody inside a costume and get them to perform. So it fell to John to design the costume, and I think he's done it brilliantly. One of the perennial problems of a monster, whether they are a speaking monster or whether they are simply an articulating monster, and you dub the voice or sounds on after - is to get a believability in the way they actually move, particularly the jaw movement, and in this case I think John came up with a very simple but a very stunningly effective solution of totally detaching the lower jaw of the rat and attaching it to a sort of rugby scrum cap which the actor wore inside the mouth of the rat - so you got a great degree of movement, ~~um~~ and it's very convincing when you see it on the screen.

PLVS

SELECTION OF SHOTS FROM
12/1 - 23/1 (JOHN BLOOMFIELD
WORKING ON GIANT RAT AT HOME)

9 FROM 50/1 - 57/1 (ACTOR TRYING
ON GIANT RAT & MOVING IN IT)

VI

SHOT OF GIANT RAT BITING CRELAS
LEG

PHILLIP
HINCHCLIFFE

213/1

T152

PLVS Lots

from 1-11, 17,
58, 113, 114, 115

Yes, in a way the audience poses a paradox to us, because on the one hand they want us to be totally convincing and create a total illusion. On the other..on the other hand if we do that successfully, sometimes we become too frightening. I've worked on the programme for nearly 3 years and even now I get surprised by some of the effects we create. It's to do I think with the actor basically. You can look at a mask that's been made - look at it in the Visual Effects Workshop, you can even look at it on the actor in Make-Up when you have tests before you actually go into the studio. And although you know it's quite frightening you're probably laughing and joking about it and you think, well that will be OK. And then when you actually see the actor playing the scene, something happens, something which you've never been able to predict because he's only now acting at his peak and the camera's only now exactly in the right position. And sometimes it's really quite shocking. ~~But~~ however only on two occasions have I had to actually edit out sequences which I thought were too frightening, but I did have to.

VI

SHOT OF THE UNMASKING OF GARGOYLE

182/1 T121
KAREN

(19) 2562/3
I watch with my family. Most of the time my mum goes out to cook the dinner because she is frightened sometimes but she just won't say but I know she is frightened.

Are you able to stop her being frightened?

No. Once my Mum is frightened nothing can stop her.

~ SPEARHEAD FROM SPACE ~ TX 24.1-70 EP4 FEATURE
MODELS COMING TO LIFE IN SHOP WINDOW.

90/1
T41
CASPER: HEWETT Yes, the ~~stuck~~ ones where the dolls came out of the shopwindows and were killing people. And I think the whole idea of the plastic was frightening, because when the master puts a plastic doll in the back of a car, I found that very frightening. Because it reacted to the heat.

MR: I thought you enjoyed it; I didn't know you were frightened by it.

" TERROR OF THE AUTONS ~ TX 9.1.71 EP.2. FEATURE
DOLL COMING TO LIFE AT BACK OF CAR

184/1 T125
CAROL
You feel as if a trap door would open beneath you so that you could just disappear because it makes you so frightened and you think its real, my little sister is like that. We had to go and tell her, its not real, you have to put your hand over the television, she's too scared too, she goes and hides behind my Mum., so does my baby brother, he knocked my Mum over once.

I feel as though I am going to be kidnapped and be taken away and not brought back. I feel as if I am all quivery.

What do you do when you feel like that.

I run out of the room, run upstairs and jump into bed.

Int

Girl

VT "HAND OF FEAR" EP. I HAND COMING TO LIFE.

182/1 T121
DEAN

Shake. Try and look away, put my hands over my eyes and look out the crack.

182/1 T117
TINA

The vegetable man (?) gave me a nightmare

What happened in your nightmare?

I dreamed that it was in my bedroom

VT "SEEDS OF DOOM" EP. I HUMAN ROTTEN UP BY VEGETATION.

182/1 T117
Nicholas

The mummies. They don't give me nightmares but when they actually do the frightening pieces that frightens me then and then I forget about it.

VT "PYRAMIDS OF MARS" EP. I ANAS BEING KILLED

88/1 T19

ROSEMARIE ~~Matthews~~ (Not really. The one I don't - I didn't really like was the one with the Crinoid in. The plant creature.

INT: What worried you?

ROSEMARIE: Well I didn't like it when the man got crushed in the machine and was put into the soil in the garden. The monster didn't really scare me but I didn't like that bit.

INT: Did it give you nightmares?

ROSEMARIE: No.

(21)

INT:

Are you glad or sorry it was in programme?

ROSEMARIE:

Well I don't really know because I can't imagine it being without it, because it was there.

INT:

How long did it worry you for? As you watched or after too?

ROSEMARIE:

I didn't really think about it afterwards. It just seemed horrible when it was on.

VI "SEEDS OF DOOM" EP. 6 FIGHT IN THE CAUSHER.

8/1
T22
XXXXXXXX ROSEMARIE: Well he did deserve it because he was

trying to kill Sarah and the Doctor. He wasn't very nice. He was horrible.

INT:

Did that make it easy for you to accept it?

ROSEMARIE:

Yes. Because the baddies have got to be got rid of anyway. It just wasn't a very nice way to do it.

8/1
T20-21
Mn
Futurians
I think all human

beings like to be scared. Which is why people go to late night

horror films in the cinema. But um you've got a basis of security. Um which is a framework which prevents any real harm being done, I think. Um we watch as a family. Um I think they knew that these creatures are make-believe,

175/1 From W.S. 200m into John Miller & Michael
Pw3

136/1 T77
JOHN MILLER
Well you see I think that a psychologist always has to have some understanding and acquaintance with the material that his clients or patients, whatever you call them, produce. So that if a child or an adult for that matter has seen a programme or read a book or is thinking in the language of some material then you really need to acquaint yourself with that to understand what they are talking about.

(22)

PLUS (POSSIBLY) Some of 163/1, 169/1

John Miller

136/1

T78-79

Yes a very good example. I saw a boy who had originally been autistic and he had got a lot better, he was in a special school, and he told me that he had a recurring dream, nightmare that the daleks were massing in the bushes round the school and were wanting to attack but they couldn't because of the teachers and this time suggested that

the daleks are a superb representation of sort of autistic behaviour if you like, mechanical mindless, emotionless behaviour and this told me that that part of him, that tendency that he had was in danger of invading, in danger of taking him over again but the work that the teachers were doing with him was keeping it at bay. In other words he was maintaining his hold, his improvement and that told me an enormous amount about his actual, psychological development which no amount of tests I think would have done.

Plus DAVEK SHOTS
FROM "GENESIS OF
THE DALEKS" EP.6

JOHN MILLER
137/1 T80

Here is

| PLUS (POSSIBLY)
ANY REMAINING
SHOTS OF MONSTERS
ON FULL DEERS

a tendency, I'm afraid even among intelligent people, even amongst teachers, doctors, clergymen and people who should know better to pretend that all the nasty things in life come from outside, whereas in fact it is perfectly obvious to me and I think it doesn't require much thought to see that the monsters that are shown on television or the monstrous things even are really just an updated version of what appears in fairy tales of the dragon that St. George killed and I have no doubt that a television programme can have a disturbing affect on a child but I think this is very naive to say, to attribute this purely to a television programme because an image cannot affect you per se unless it latches on to something that is already inside you and I think that what we all tend to deny in our technological society is the fact that human nature has a dark side, a hidden side, a mysterious aspect in which monsters and representations of various sorts activate. I think it is important to try and understand that, rather than to just pretend that they are not there or pretend it's all a plot by some nefarious script writer or whatever.

Int

23
Your answer, though interesting, doesn't help a television programmer, what is he to do?

John Miller

I think from the point of view of a television programme maker he needs to bear in mind, to see it from this point of view, but perhaps I was going to say, not take the complaints too seriously, but I think that to recognise the tendency which everybody tries to project their anxieties on to somebody else, doesn't mean to say that you shouldn't be prepared to discuss them. Perhaps there should be more television programmes encouraging parents and teachers to look at what it is that frightens children and why.

John Miller

138/1 T83 (PLS 16, 2, 45)

~~Well not as far as I can remember as such. But I do feel very much that what, the sort of if you like, Dr. Who in a sort of caricature way does in the programme describes very much what I feel, this may sound quite ludicrous, what I feel I am doing as a psychologist because I have supposedly a lot of sort of wonderful technological knowledge like the doctor is supposed to have - but in actual fact (I know that ultimately what will enable me to help a child or a family is just being honest and sincere)~~

PltR Doctor's TALENB

"THE DALEKS" TX 28.11.64 (Hartnell) Pg. 140 Ent. Film Neg.

IAN

What's this Dr.?

CRADDOCK

I wouldn't touch it.

DOCTOR

Give me that rod a moment.

IAN

Is it glass?

DOCTOR

Something more I fancy.

IAN

What then?

DOCTOR

First an experiment. Ah you see it responds. Magnetic!

CRADDOCK

A profound discovery Dr., it does not help us.

IAN

No, wait a minute! Why is it here and what do the Daleks use it for?

DOCTOR

Good question dear chap. If you were a Dalek and got locked in here how would you get out?

CRADDOCK

Push the door up.

DOCTOR

A Dalek has no hands only a sucker. They use their brains not brute force.

IAN

Do you think this is some sort of key?

DOCTOR

The very word Chesterton, a key, a crystal box and use that key. This is what a Dalek would do. Give me that lens would you.

CRADDOCK

What this?

DOCTOR

Yes, that.

IAN

How does that help us, Doctor?

DOCTOR

Look at that mounting.

IAN

Yes, it's made for a Dalek to hold, isn't it?

DOCTOR

You're a good lad, you try hard. Now this might be dangerous. We must hit on the correct refractive index, unless we wish to be covered in crystal splinters.

CRADDOCK

DOCTOR

IAN

DOCTOR

CRADDOCK

IAN

DOCTOR

CRADDOCK

IAN

DOCTOR

CRADDOCK

Reflective rubbish! The Daleks don't leave things like this about for you to help yourselves. Well if they're dealing with people of your intellect my dear boy, they need hardly fear. $X = \text{Common } 2$.

The estimated curve is 80 degrees. Did you never do 3-dimensional graph geometry at your school, Chesterton? Only Boyle's law I'm afraid Doctor. Well let's boil this down shall we? Cover your eyes gentlemen, this may be nasty.

And the pumpkin turned into a great big Hey, look at that! It's a flaming miracle.

Doctor, sometimes you amaze me.

Only sometimes? Now Craddock, you can be of help. Take this bar. Go on it won't bite you. One thing we know of the Daleks is that that they have found a way of employing static electricity.

How do you know so much about them, Dr. whoever you are?

Oh we've met them before, eh, Dr.?

Yes and outwitted too. Now all we have to do is slide that bar back.

Pull!

DOCTOR

This junction completes the static electricity circuit. Both of you push this other metal bar against the other side.

CRADDOCK

This little thing?

IAN

I see. Similar poles repel and these bars are magnetised.

DOCTOR

Exactly. We'll set up a force field.

(Door Slides back)

DOCTOR

You see?

CRADDOCK

You're a genius.

DOCTOR

It was nothing, nothing at all.

Let's get out of this infernal flying machine and find Susan and Barbara.

68/1 T3
K. BAILEY

Dr. Who is certainly a tal - talented individual; ~~um~~ it's questionable perhaps how far this depends upon an inbuilt magic. Uh I think children tend to look upon him as a kind of magician. And uh perhaps it's a slightly far-fetched comparison but one perhaps thinks of him in terms of - in terms of a Merlin. Um someone who has uh command over the elements, command over the beasts. Uh his various devices for exerting his power, a power which is um sometimes apparently omniscient but he's always a little doubting of that. Uh his knowledge and wisdom which uh sometimes seem omnipotent but uh not entirely so; his light little doubting of that too.

"THE KROTONS" Ep. 3 TX 11.1.69 (Troughton) Pg. 30 Ent. Film

ZOE

It's all right look.

DOCTOR

What a stupid place to land! You can tell the captain's not at the helm, can't you?

ZOE

You knew it would vanish like that, didn't you?

DOCTOR

Well, it only does it, you know, when I remember to set the HADS.

ZOE

The what?

DOCTOR

Hostile Action Displacement System. If the Tardis is attached it automatically

dematerialises. ~~I think it's~~
safe to go now.

206/1 T143
ANNE

You know he has to get out of the situations by his own intelligence, by thinking about it and it makes it quite fascinating to think how he does think around these problems and doesn't just resort to - oh clicks a finger and evaporates out of the situation.

VI 'THE MONSTER OF PREADEN' ^{EP3} TX 6.6.74 (PENTWEE)

THALINA

'Please sit down - - -

THALINA

'I will try your plan.'

100/1
T12

CASPER:

Well I think his power of deduction is very good. It's quite funny sometimes how just a tiny little clue he can bring out something very important to the adventure.

"ROBOT" Ep. 1 TX 28.12.74 (Baker) Pg. 115 VT

BRIGADIER

Doctor, I have every respect for your concern for ecology, but one squashed daisy

DOCTOR

Not just squashed. Flattened. Almost pulverised. Now how did it get like that?

HARRY

I suppose it was stepped on.

DOCTOR

Exactly. And according to my estimation of the resistance to pressure of vegetable fibre - it was stepped on by something that weighed a quarter of a ton.

69/1 T6

K. BAKER

Dr. Who is always of course on the side of the angels. On his contest with the powers of evil um if it comes to a showdown, a force of arms, tends to be done by the secular wing as it were. The Brigadier has men versus the Daleks. The Doctor when he is in confrontation um is usually operating on a kind of metaphysical plane. It's a matter of a contest of wills.

SECTION TEN: OUTWITTING HIS ENEMIES

"SPACE MUSEUM" Ep. 2 TX 1.5.65 (Hartnell) Pg. 144 Ent. Film

LOBOS

A simple matter of thought selection. By asking a question I plant an image in your mind. No matter what you say, so long as you are in that chair I will see your mental pictures reflected.

(29)
(BARBARA, IAN AND VICKI CAPTURED BY
TOR AND THE XERORS)

LOBOS

You see? It is quite useless for you to
lie. Shall we return to the questioning?
How did you get here?

(PENNY FARTHING ON SCREEN)

DOCTOR

Well? No more questions?

LOBOS

Where have you come from? What are these
creatures? (WALRUS ON SCREEN) These are
amphibious creatures! You are not an
amphibian! (ON SCREEN DR. WHO IN BATHING
COSTUME AND WALRUS MOUSTACHE)

DOCTOR

Oh, I'm not am I?

"THE MIND ROBBER" Ep. 5 TX12.10.68 (Troughton) Pg. 21 Film Lib.

DOCTOR

If I cooperate.

MASTER

You have no alternative. You are part
of our master brain.

DOCTOR

So your computer feeds off my thoughts.

MASTER

Correct.

DOCTOR

Then it will create what I think?

MASTER

No, no. You are under the control of the
Master Brain!

DOCTOR

Are you so sure? You were unable to
control my mind before - I doubt you
can now!

MASTER

Submit!

DOCTOR

No! You've given me equal power. Now it's
a battle of wits between you and me!

"THE MONSTER OF PELADON" Ep. 3 TX 6.4.74 (Pertwee) Pg. 97 VT

DOCTOR FIGHTING AGGERDOR AS BEFORE
USING LULLABY, MAGNIFYING GLASS AND
TORCH.

DOCTOR

Kloheda etc. etc.

That's better old chap. That's better.

Remember me now don't you.

/OR/

THE DAEMONS Ep. 5 TX 19.6.71 (Pertwee) Pg. 69 VT

MASTER JUMPS INTO BESSIE AND DRIVES OFF.
BRIG. FIRES AFTER.

DOCTOR

No! Stop shooting! You'll damage Bessie.

BRIG

You want him to get away?

DOCTOR

Don't worry. Bessie! Bring him back!

BESSIE RETURNS STRAIGHT INTO MUZZLES OF
UNITS' GUNS.

VT "THE BRAIN OF MORBIUS" Ep. 1 TX 3.1.76 (Baker) VT Pg. 131 -132

DOCTOR

You'll really have to stop calling

yourself Morbius. There's not much of

Morbius left. Think of a new name.

Pot-pourri would be appropriate.

What about chop-suey?

What?

That's very good Sarah. Chop-suey, the
Galatic Emperor.

You will be the first to die!

The brain getting a little over-heated,
is it? You want to be careful - it's not
as strong as it was.

My brain functions perfectly.

I doubt it, Morbius. All the time in the
tank - it's gone soft. Would you dare
put it to the test?

What test?

MORBIUS

DOCTOR

MORBIUS

DOCTOR

MORBIUS

DOCTORMORBIUSDOCTOR

We have all the apparatus here. I
 I challenge you to a mindbending contest.
 I am a Time Lord of the first rank! What
 are you?

Oh, nothing, a mere nobody .. But I don't

think you're in the first rank
 anymore.

Very well Doctor. If that is how you
 want to die ... I accept your challenge.

There's a sporting gentleman.

What's mindbending?

It's usually just a game but it can
 end in a deathlock.

It will, Doctor, I Morbius, do not
 play games.

Neither do I. Are you ready?

(CU of Dr. and Morbius plus pictures
 of earlier Dr.s.)

On guard, Morbius!

You are going Dr.! Going! How far, Dr.

How long have you lived? Your puny mind
 is powerless against the strength of

Morbius. Back - back to your

beginnings. (He screams and his gold-
 fish bowl head fills with smoke)

MORBIUSDOCTORSARAHDOCTORMORBIUSDOCTORMORBIUS

85/1 TIS
WEB SCOTT

(32)

. Despite all the Doctor's technical knowhow, he's just as likely in a desperate situation to fall back on just bungling through, and uh this - well what this shows I think is that despite all his superior qualities he's still fallible.

SECTION ELEVEN: THE DOCTOR GETTING IT WRONG

THE WEB PLANET Ep. 3 TX 27.2.65 (Hartnell) Pg. 2 Ent. Film

(Hartnell gesticulating to Zarbis enquiring whether they want him to enter Tardis)

I don't think he is getting ^{through} to them.

IAN

THE SPACE YIRATES Ep. 2 TX 15.3.69 (Troughton) Pg. 39 Film Lib.

What's happening.

JAMIE

Dr. you've got it wrong! We're gathering speed!

ZOE

I know! . I can't shut it off.

DOCTOR

What?

ZOE

*REMARKS
WITH P.6.*

DOCTOR

The power's too great!

JAMIE

Isn't it working?

ZOE

Oh, it's working all right - but the wrong way! We're being repelled! Shot further out into space.

Oh what a stupid, blundering idiot I am!

/OR/

THE SEEDS OF DEATH Ep. 6 TX 1.3.69 (Troughton) Pg. 35 Ent. Film

DOCTOR

Now let's see what happens if we put these two together. Ah, no ... well perhaps these.

THE SEA DEVILS Ep. 2 TX 4.3.72 (Pertwee) Pg. 145 Ent. Film

DOCTOR

Although I say so myself that's a very efficient piece of work that.

(Apparatus disintegrates)

100/1
TLH
CASPER: HEWETT He often runs into traps that the enemy has set for him. And that shows him to be more human. It makes him you feel he's more believable. Cause heaven though he's so clever, he can make mistakes.

THE TIME MONSTER Ep. 4 TX 10.6.72 (Pertwee) Pg. 78 Ent. Film

DOCTOR (VO)

Testing, testing, testing 12345 testing testing.

MASTER

I thought as much.

JO (VO)

He can hear you.

DOCTOR (VO)

And he can't turn me off. Can you!

You've got to listen to me now.

MASTER (VO)

I thought as much.

DOCTOR

I don't suppose you've been able yet to bring Kronos through, otherwise you wouldn't be going to Atlantis, so there may be still time to make you realise the folly of (MASTER PULLS SWITCH, GIBBERISH, GIBBERISH)

MASTER (ON MONITOR)

I'm so sorry Doctor ... What was that again?

DOCTOR

GIBBERISH (HE SWITCHES OFF) of

JO

all the low underhand tricks

DOCTOR

But what happened! I mean what language was that?

JO

English backwards.

DOCTOR

I don't get it.

He's picking up my words even before I say them and feeding them back to me through the Tardis's telepathic circuits so that they come out backwards.

STUDENT
206/1 + 141-142

I think it is a good thing that he should be seen to make mistakes. I mean he is not infallable, he is not a human being but by

the same token he is not an all powerful being, he's still got frailties and faults I mean as each character of the doctor has demonstrated since the serial began.

VT THE MONSTER OF PELADON Ep. 1 TX 23.3.74 (Pertwee) Pg. 95 VT

DOCTOR

TARDIS MATERIALISES IN TUNNEL, DR. AND SARAH STEP OUT.

SARAH

And this is the Citadel of Peladon, Sarah, of the most interesting ...

DOCTOR

Oh no it isn't, is it Dr.?

SARAH

Well, no, not exactly.

DOCTOR

It's not your precious Citadel at all. It's another rotten gloomy old tunnel. Well, with the scanner still on the blink you see there was no way I could check ...

SARAH

There's more than the scanner on the blink.

DOCTOR

Come on let's see where we are.

73/1 T8

(35)

K. BAILEY

One never knows where the Tardis is going to appear, where it's going to materialise. In this way I think there's a contrast between the Dr. Who series and the Startrek series. Starship Enterprise is on a kind of linear mission; it forges its way through the universe. Uh it enters various systems, meets with various adventures. Uh but there is a kind of predetermined logicity about the operation. Now Tardis will suddenly materialise anywhere. Uh often Doctor doesn't know quite where he is and needs some time to get his bearings. And this does seem to give an impression of a universe of chance, of happenstance, of a complex open-ended universe. And this I think is one of the charms of the series. The Doctor himself is a complex open-ended character.

VI THE SEEDS OF DOON Ep. 6 TX 6.3.76 (Baker) Pg. 129 VT

SARAH

Cassiopeia? Or Antarctica?

DOCTOR

Ah ...

SARAH

Isn't it about time you learned how to sterr that thing?

DOCTOR

I must have forgotten to cancel that co-ordinate programme.

SARAH

Excuses.

DOCTOR

Not at all. You remember we originally intended to come out here in the Tardis and after decided an aeroplane would be less suspicious. The Tardis is like a lift. If you press the button for the second floor and then the button for the basement, you've got to go to the second floor before you

(36)
(SARAH PUSHES HIM BACK INTO THE TARDIS)

SARAH

Alright, Doctor, alright! Let's get on
our way before I freeze to death.

158/1 T99

DR. SHERWOOD
JONES

He has failures and we are
relieved that even Dr. Who has failures.

MONTAGE OF FOUR SEQUENCES

- 1) HANINEN BEING CLOBBEED (?) 28.11.64
- 2) 'SEEDS OF DEATH' T7.22.2.69 Ep 5 TROUGHTON NEARLY
DROWNED BY WHITE FOAM.
- 3) 'THE DAEMONS' T4.12.64 Ep 4 PRINCE TIED TO
RAYPORE BY NORMAN PARKERS
- 4) 'GENESIS OF THE DALEKS' T4.12.65 Ep 6 BAKER
THROTTLED BY 'CAT OUT' (BABY DALEK)

VT

155/1

T89

Dr. Sherwood Jones

I can't tell you how long we have been
watching the programme together, now its
an integral part of our work and we are a
closely knit team of nurses and doctors
engaged in intensive care and we work
exceedingly well together, very happily
and Dr. Who is part of our, I don't know,
pleasure, life, work its all mixed up together

SELECTION OF SHOTS FROM 143/1 - 153/1 PLUS

155/1

T89

Dr. SHERWOOD

Oh certainly. There are many inter-
relationships and the doctor's immense
capacity for storing information we envy.
We are delighted and relieved that like
ourselves he makes mistakes or errors and
we envy his problem solving capacity as
intensive care requires problems to be
solved very quickly. Unlike other aspects
of medicine and clearly Dr. Who has got
these wonderful powers of deduction or
logic, immense stores of information, it
enables him to solve problems very
successfully., with the odd trip up.

WILD TRACK
T100
DR. S. JONES

(54)

Our relationship to the Dr. Who programme quite complex, provides escapism, excitement and its closely related in our actual day to day practice of medicine, both in the solving of problems and the scientific aspects of the Dr. Who programme so that we as a group we are close followers of it and we exchange views and analysis of the programme and interpret it in varied ways.

POSS W.
T93

I think all teams working closely together have various diversions to relieve pressure and strain, to relieve tensions and form of escapism possibly and Dr. Who is an important part in our lives, our working lives.

PLVS

POSS. T90 (NORMAL)

155/1 T92
DR. S. JONES

Well if you have a closely knit team, who want to work together you must avoid barriers of communication, there must be completely free lines of communication and one thing that we know can inhibit communications within a close knit team is status and hospital structure has been for years status ridden and hierarchial so within intensive care there can be no such thing, it doesn't matter whether you are the old man or the new boy, the most important people are the nursing team and they should acknowledge their importance and between members of the team we can talk very freely and critically, of course taking the mickey out of each other and like Dr. Who solving problems quicker than his less fortunate colleagues and does Dr. Who pity his less fortunate colleagues do you know?

T96

156/1 T95
PR. S. JONES

The doctor's superior powers we envy and more important his attitude to elving the impossible because in relation to our doctoring we may tend to give in or not even start.

For example 14 years ago we acknowledged that patients died in attacks of asthma and we set to and evolved methods to prevent those deaths and again the same we are now attempting with acute pancreatitis so there are close parralels and then of course we enjoy his ~~close~~ improvisation. A few pieces out of his pocket or some scraps of electronics or something enables him to overcome some adversary or problem and we have often attempted the same with bent wires and string and sealing wax so there are close parralels.

158/1
T99
PR. S. JONES

Well you must accept defeat. Our philosophy is that we fail, the team fail and the disease didn't win because if you accept the fact that the disease is the easy winner then you will not be motivated to go on and do better next time.

Our reactions are to wait till Saturday afternoon to be re-stimulated or to go to the nearest licensed premises or have a party some form of other escapism and Dr. Who is part of that.

SECTION TWELVE: NOR IS THE DOCTOR IMMORTAL

(BLUE PETER" EXTRACT) TRANSFORMATION OF HARTNELL TO TROUGHTON

102/1
49

CASPER: HOWETT Well he can have pain, and he has to go through changes to keep him alive.

92/1
T30
106/1
GINETTE
T56
BLAKE BAKER

he not so much dies and as goes into a kind of state of suspended animation. And while in that state his whole body is as it were refurbished -

The transformation is very painful to the doctor in an emotional way because he has to re-adjust his thinking in a way because whereas the first body may have had various characteristics, this new one may have a whole different set.

THE WAR GAMES Ep. 10 TX 21.6.69 (Troughton) Pg. 43 Ent. Film

FIRST TIME LORD

You have heard the charge against you, that you have repeatedly broken our most important law of non-interference in the affairs of other planets. What have you to say? Do you admit these actions?

DOCTOR

I not only admit them, I am proud of them. While you have been content merely to observe the evil in the galaxy I have been fighting against it.

SECOND TIME LORD

It is not we who are on trial. Doctor, it is you!

DOCTOR

Of course, you are above criticism.

FIRST TIME LORD

Do you maintain that your actions were justified?

DOCTOR

Of course I do. Give me a thought channel and I'll show you the evils I have been fighting.

(From the same episode)

DOCTOR

What's happening! Is this some sort of joke?

FIRST TIME LORD (ocv)

The time has come for you to change

DOCTOR

1

DOCTOR

your appearance and begin your exile.
No, I refuse to be treated ... What are
you doing? Ooh! Stop! You're making me
giddy!

No I won't have it! You can't do
this to me! No!

(IMAGE SPINS FASTER AND FASTER)

TRANSFORMATION OF TROUGHTON TO PERTWEE

VT THE THREE DOCTORS Ep. 1 TX 30.12.72 Pg. 83 VT & Film Lib.

DOCTOR 3

move to PAGE 7

Ah! There you are! I seem to be stuck
up here: hmph. So you're my replacements
... a dandy and a clown. (tuts) Well
~~what~~ have you done anything?

DOCTOR 2

Well, er ... we've assessed the situation.

DOCTOR 3

Hmph. As I thought, nothing.

DOCTOR

It isn't all that easy.

DOCTOR 2

It's not as if we knew what the stuff is.

DOCTOR 3

Then, I'll tell you - it's a time bridge.

DOCTOR 2

I see, yes, of course ...

DOCTOR 3

Now what's a bridge for! eh!

DOCTOR

Crossing.

DOCTOR 3

Right! So stop dilly-dallying and cross it.

7/1 T7

K. PHILEY

Well the Doctor is both human and I suppose
non human. He's mortal and immortal. Uh if he weren't mortal,
uh the series would lose quite a little bit of its grip. Uh
after all, if Pearl White couldn't be run over by a railway
train, those marvellous cliff-hanging endings couldn't take place.
But she never was. Similarly if the Doctor could not be destroyed,
uh although we know, and ~~Shakespeare~~ it produces perhaps a certain

ON
K8

(41)

amount of coxiness in the series, but uh although we know that he will uh by pulling some gimmick out or through some trial of strength does actually come out on top, uh nevertheless the possibility of his annihilation uh must remain. I referred to him earlier as being a little bit like Merlin. Um Merlin uh didn't die. Merlin was put to sleep. Merlin sleeps in a tree. Merlin will come back again, and uh the Doctor has come back again on more than one occasion, uh through some transformation. Uh when one thought that he was finished forever.

T TRANSFORMATION OF PENTWEE TO BAKER.
"ROBOT" EP. I TX 28.12.74 P.112.

[219/2 Pan from Shepherds Bush to The Lord House
PLUS COMMENTARY TO INTRODUCE SCRIPT CONFERENCE

95/1 T33

TERRANCE DICKS

TALKING WITH BOB HOLMES & GRAHAM WILLIAMS

Five - what I've been worrying about is possibly the feeling that um we've had the Doctor taking over too much in the result, in the - in the revolt against the nobles and um acting as too much of a political figure, which I don't think is in his nature. Because I don't think the Doctor - I think the Doctor knows that he isn't stepping, and he would very much be concerned that people should solve their own problems. [It's not in his nature to want to be elected king or whatnot.

[Yeah, but then you had, what? how long ago did you debunk the Time Lords as being non-involved in -

(42)
That was last year, yes.

...- the assassin. Well the Doctor is involved. He doesn't just wander through the universe. (NO) So he does get involved in - if it's a political situation, then it's political by the nature of the situation, and not because of the Doctor's political. (YEAH, YEAH) So OK, the Doctor doesn't want to be king, as you say. Or Prime Minister.

I tak take this point. I mean it's not taking over this planet. I mean he's got to do what he's come for, which is to deal this lump of mercury or whatever it is and zoom off.

95/1 T34-T35

Yeah, but he is going to be concerned that the people who are left behind are going to be able to cope, you know, I mean he doesn't want the baddies to get in control again. So he must - he mustn't take over too much, you know, I mean although - I'm just saying that this is a problem, Bob, you know, that one's got to allow the - the characters who are part of the story and who are going - who are going to go on living after the Tardis has left, that they have got to have a sort of sufficient strength so that we can feel that they can cope.

This is what you're gonna write for us.

Well hopefully, yes. (LAUGHTER)

I'm just not sort of with this kind of premise at all. I mean because everything he does, wherever he goes he's - he's going to interfere with people's lives. You know, he doesn't - he doesn't leave them with - to live happily ever after. Does he?

No, no, no. Quits.

He always stirs it wherever he goes.

He often in fact stirs up a peaceful

situation, you know.

By the fact that he's a catalyst. He arrives...

Yeah, this is very much in his nature.

So I mean I don't really see what you're worried

about.

124/1 T70-T71

TOM BAKER

Tom Baker

Well one of the enjoyable things about playing the part is the obvious, that I work very for and with, absolutely convinced that I am devoted to the programme and it isn't just a job, therefore, they allow me, and I don't know if this applies to the others at all, they allow me in a way to influence how things are styled so sometimes when we get to a scene that isn't working very well, actors and directors are very fast on that and week after week I'm the only constant factor in the programme that recognises a blatant repetition you see. So a director will say:- "We'll come in close there, and you will turn around.." and I'll say "No we did that last week" and they will allow me to

influence things in that way which is very gratifying because on some programmes of course you are not allowed to change anything at all. And they allowed me to do that even though it sometimes might be irritating for the writers. I feel I know more about the programme than the writers do, quite naturally I do. They think they know more about it than me, its a question of who wins and so as there are no head on collisions, there is this nice devious compromise and I get away with some and they get away with some.

(44)

You see I sometimes suspect that the writers don't really write out of the formula, I suspect that sometimes, but that is my natural sort of hysteria as security as an actor. I feel they write stories and quite often tack me into it and often I am yelling at rehearsals, "Listen I am not driving this story, I am not in the middle of it, you know I am accomodating other characters. Do you know what I mean by 'tack on' Instead of writing out the whole notion.

125/1
T75-
T76

Tom Baker

I am very aware of it because everywhere I go I'm conscious of a large amount of the time being watched so there are some things I wouldn't do in the street, maybe I am a bit obsessive about that. I mean I wouldn't smoke a cigar in the street because I don't think, that is going far but I wouldn't do that, naturally I wouldn't be seen stumbling around the town.

A very odd thing on Sunday morning I go over the park every Sunday morning and take some children skating or something like that I am always rather self-conscious about the way I walk, which I'm not when I'm walking down the road. When I am in the park and I am conscious of hundreds of children there I find myself trying not to disappoint them in any way at all, so that I never find myself getting impatient with the children I am with. Well I often do feel like that, especially when I am trying to teach them to rollerskate.

Tom Baker

Well I am not really certain about anything at all, I think I am an actor earning a living out of it but the standards of the Doctor which of course some people might deride as wind in the willows morality of good triumphant over evil and good manners most of the time and the recurring compassion and concern of the doctor. Yes they are standards and values that I admire, very much. I suppose it is not for me to comment on how I rise to those standards myself but I am very conscious of that.

(45)

It is a very curious thing that the wind in the willows, I happened to have that in my pocket at one of the very important interviews and I was talking about this book and I think that the head of drama and the then producer who hired me were rather impressed by that. I think they were re-assured by my enthusiasm for Ratty and Mole and Toad which wasn't quite borne out by my behaviour at rehearsals where they had to tolerate a certain amount of neurosis and anxiety. I am very hyper-tense at rehearsal, often anyway.

SECTION FIFTEEN: THE DOCTOR'S PHILOSOPHY

WORLD'S END Ep. 5 TX 19.12.64 (Hartnell) Pg. 139 Ent. Film

DOCTOR

Plus Plus

No Tyler, I have never taken life in

Two

any form except when my own was immediately threatened.

"THE INVASION" Ep. 8 TX. 21.12.68 (Troughton) P.24
VAUGHAN "You still think you have a chance?"

✓

DR. WHO

... there are millions of people in the world about to die! I think of them!

VT PLANET OF THE DALEKS Ep. 6 TX 12.5.73 (Pertwee) Pg. 89 VT

DOCTOR

When you get back, you'll all be national heroes ... everyone will want to hear of your adventures

TARON

Of course they will.

DOCTOR

Be careful how you tell your story.

Don't glamorise it ... don't make war an
sound/exciting and thrilling game.

TARON

DOCTOR

I understand.

Tell about the members of your mission who are not returning .. Mino, Yaber, Marat .. otherwise your people might begin to relish the idea of war. That must not happen.

VT

THE FACE OF EVIL Ep. 1 TK. 1.1.77 (BAKER)
(LEELA KILLS GUARD WITH JAMIS THORN)

DR. W.

That was not necessary Leela. Who gave you license to slaughter? No more Jamis thorns ... do you understand ... ever?

14/1 T 87

JOHN MILLER

Many of the episodes that I have seen my impression is that Dr. Who only finally manages to beat whatever threat is out to destroy civilisation and by abandoning all his encyclopaedic knowledge and making some simple act of faith and courage and this to me is one of the essential messages of all fairy stories. Its about really the fact that science is not enough and this is something we really need to think more about today.

PLANET OF THE SPIDERS Ep. 6 8.6.74 (Pertwee) VT Page 108

DOCTOR

You must listen to me! I haven't much time left. What you are trying to do is impossible. If you complete that circuit the energy will build up and up until it can't be contained. You will

(47)

GREAT ONE

destroy yourself.

You waste the little time remaining to you. I will grant you one last favour. You may watch the completion of my triumph. (CRYSTAL IS PLUCKED FROM DR'S HAND AND SETTLES ON LATTICE) I am complete. Now I am total power. All praise to the Great One.

DOCTOR

Stop it. Can't you see what's happening to you?

GREAT ONE

All praise to the Great One! Bow down before me planets. Bow down, stars. Bow down, oh Galaxies and worship the Great One, the Me, the Great All. Powerful Me! I am burning, my brain is on fire! Help me!. (DR. STAGGERS FROM CAVE)

(from the same episode)

SARAH

Oh, Doctor, why did you have to go back.

DOCTOR

I had to face my fear Sarah. That was more important than just going on living.

THE PYRAMIDS OF MARS Ep. 4 TX 15.11.75 (Baker) Pg. 149 VT

SUTEKH

Approach closer. What are you called, Time Lord.

DOCTOR

Doctor.

SUTEKH

I offer you an alliance, Doctor, serve me truly and an empire can be yours.

DOCTOR

Serve you! Sutekh, your name is

(48)

abominated in every civilised world --

whether that name be Satan, Sadoh ..

Serve me, Doctor!

Never!

SUTEKH

DOCTOR

142/1 T87

JOHN MILLER

It may be that the reason why most of the people who seem to be interested in Dr. Who are boys or men is because it is to do with two main things, to do with technology and pioneering spirits and sort of heroism, now one of the problems of our present society is that it is male dominated or it is dominated by the masculine spirit and I think possibly that might account for the feminine values that are perhaps more easily understandable to women of feeling and intuition, perhaps they don't feel that this is reflected too much in this kind of saga.

why

203/1 T138

HELEN

What do I think about the various girl companions. Well basically I think that the mortal women have been done down in a rather Hollywood way as well. They always trip over or make a noise or tend to spoil the whole show and I feel even with the on coming of Womens Lib it still hasn't changed very much, even the girl companions these days, they are still spoiling the show tripping over.

86/1 T15

DAVE SCOTT

(Yes) Women do get a fair deal. Most of the

Doctor's companions have been female. And uh there's even a story in which women played the lead part but as the villains.

MARGA

There is no life on this planet. We
come from Dralva. 400 hundred dawns
ago we were investigating this section

of the galaxy. We were seeking a
planet like this, capable of supporting
life, so that we could colonise it.

There are too many of us on Dralva..

All women?

Women?

Yeh you know er

Feminine. Female.

We have a small number of men as many
as we need. The rest we killed! They
consumed valuable food and ^{fulfilled} served no
particular ^{function} purpose.

STEVEN

MARGA

STEVEN

DOCTOR

MARGA

"THE TIME WARRIOR" Ep. 2 TX 22.12.73 (Pertwee) Pg. 90 VT

LYNX

What is this?

IRONGRON

Eh? Just a girl taken in the forest.

LYNX

Girl? You have two species on this
planet?

IRONGRON

What say you?

LYNX

The girl is not of your kind, Irongron.
The hair is finer, the thorax of a
different construction -

IRONGRON

Hells teeth! Have you no girls up there
in the stars? No women to do the lowly
work?

LYNX

Ah, I understand! You have a primary
and secondary reproductive cycle. It is
a very inefficient system. You should

IAN
LYNX

change it.

Change what?

In the Sontaran Military Academy we have

hatchings of a million cadets at each

muster parade. Thus we can sustain

enormous casualties on all battlefronts.

I think I like Leila because she is not modern, she comes from a long long time away I should think.

She's braver than Sarah, Sarah screamed every time she saw a monster.

ROSEMARIE MATTHEWS ~~Well not really.~~ She's more wild than them.

In the - she doesn't mind killing somebody. Cause she carries her bow and arrow with her.

or put him to the torture tables of wengchury

THE FACE OF EVIL Ep. 1 (Baker) Pg. 150 VT

DOCTOR

Hello, did I startle you? Don't be afraid. I won't hurt you.

LEELA

The Evil One.

DOCTOR

Well nobody's perfect but that's overstating it a bit. I'm the Doctor. What's your name.

LEELA

Leela.

DOCTOR

Leela, that's a nice name, I've never met anyone called Leela. Would you like a jelly baby Leela?

(51)

SELECTION FROM 186/1, 187/1, 188/1 (SLOTS of
Smallwood Primary School) Plus
COMMENTARY - What will happen in future
series?

191/1 T135
JUNE

I'd like to see the Doctor instead of
Crossroads every day and on Saturday. *Pwt*

191/1 T135
IAN ① I would like all the monsters to group
together and fight Dr. Who.

192/1 T133
GIRL ④ He might change again.

192/1 T133
MATTHEW ② Well some creatures might take his Tardis
away from him and he will never get back
again to his native land.)

192/1 T133
ROGER ③ Does his telephone box use petrol?
Well if it did, he would be going through
a time barrier and he would probably run
out of petrol.

192/1 T133
JUNE ⑤ I think one day he is going to die somehow

192/1 T134
TRUDY ⑥ I would feel very upset and I wouldn't
watch television again.

END TITLES

MUSIC AND ARTS PROMOTION

EXECUTIVE PRODUCER: Bill Morton
PRODUCER: Tony Cash
TITLE: THE LIVELY ARTS introduced by MELVYN BRAGG
TITLE: "Whose Doctor Who"
PROJECT NUMBER: 4156/9206
TX WEEK: 14
TX DAY: Sunday, April 3rd 1977
TX TIME: 2020 - 2120
DURATION: 60'
TAPE/FILM: VTC/6HT/B15440
CHANNEL: BBC 2

Doctor Who: "I tolerate this century but I don't enjoy it. Have you ever thought what it's like to be wanderers in the 4th dimension? Have you? To be exiles! Susan and I are cut off from our own planet, without friends or protection, but one day we shall get back Yes, one day."

Those lines were spoken by actor William Hartnell in the very first "Dr. Who" story broadcast on the 23rd November, 1963. Thirteen years, three transformations and nearly 400 episodes later:-

Doctor Who: Hello, did I startle you? Don't be afraid. I won't hurt you.

Leela: The Evil One!

Doctor Who: Well, nobody's perfect but that's overstating it a bit. I'm the Doctor, what's your name?

Leela: Leela.

Doctor Who: Leela, that's a nice name. I've never met anyone called Leela before. Would you like a jelly-baby, Leela?

Actors, writers, designers, directors and producers have come and gone but "Doctor Who" remains one of the most popular and successful family shows ever devised for British Television. Despite all the changes the programme maintains a consistent core of themes, in the Doctor's philosophy, his relations with his companions, his foibles and failings as well as his multifarious talents, and in the nature of the evil foes he pits himself against.

Using extracts from many episodes involving all four Doctors, (WILLIAM HARTNELL, PATRICK TROUGHTON, JON PERTWEE AND TOM BAKER), (this Lively Arts documentary) will explore the recurring ideas and attitudes which have characterised the series from the beginning. Appearing in the programme, (as themselves), are Tom Baker, producer Philip Hinchcliffe and viewers young and old.

tonight's programme

KH 6571/6771

PROG. TITLE					PROGRAMME-AS-COMPLETED					No of Cop	
THE LIVELY ARTS					Distribution Denotes Recipient						
Episode(s) / Sub. Title					To:- Room No. and Building						
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					Prog. Acct. Daily Pas B.'s 760, 33 Cav. Sq.					1	
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Prod. Costing Wk(s) 13					Film & VT Library S.134 Windmill Rd.					1	
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Producer Tony Cash										* send if relevant	
Director											
Designer											

Duration: 58'44" Recording No: VTC/6HT/B15440/ED/ED TX date & time SUNDAY 3RD APRIL 1977
SPOOL: 611032 (if known) 2020 - 2120

PLEASE SEE PRODUCTION COSTING GUIDE FOR FULL INSTRUCTIONS.

Please give details under the following headings:

- Contributors and Content**, showing separately full details of inserts (or extracts).
- Copyright**, including book illustrations and stills.
- Film/Videotape**
- Music** details should be shown on the Music Content sheet.

A. CONTRIBUTORS AND CONTENT

This documentary programme explored the character of the long running series "Dr. Who" and consisted of extracts from previous episodes (see details below); comments from various schoolchildren and fans, as well as the Producer, the actor currently playing the name part, and an Educational Psychologist; and a description of the functions of the many BBC Departments involved in the production of the programme.

MELVYN BRAGG introduced and provided the commentary for the programme.

TOM BAKER spoke about his role as Dr. Who.

JOHN MILLER spoke about the programme from an Educational Psychologist's point of view.

DR. SHERWOOD JONES and his colleagues from Whiston Hospital spoke about the effect of the programme on their work.

MICHAEL SPICE, DEEP ROY & STUART FELL were seen rehearsing their roles in the last series.

DUDLEY SIMPSON, GERRAD SCOTT and STEVE & PATRICIA SIMMONDS were seen preparing their production work for the last series.

Members of the DR. WHO APPRECIATION SOCIETY, KENNETH BAILEY, RONALD MATTHEWS (& family), KEITH HEWETT (& family), DAVID SCOTT, & pupils from the SMALLWOOD JUNIOR SCHOOL made comments about the "Dr. Who" programme.

MEMBERS OF BBC STAFF WHO APPEARED IN THE PROGRAMME (who have received Staff Contributions):

PHILIP HINCHCLIFFE (Producer); DAVID MALONEY (Director); JOHN BLOOMFIELD (Costume Designer); HEATHER STEWART (Make Up Artist); DICK MILLS (Radiophonic Workshop); SUE BOX (secretary); ROBERT HOLMES (Script Editor); GRAHAM WILLIAMS (Producer); MICHAEL JOHN HARRIS & ANDREW LAZELL (Visual Effects).

SEE (C) FILM/VIDEOTAPE INSERT DETAILS BELOW FOR ARTISTS' REPEATS

"WHOSE DR. WHO"
Programme-As-Completed

4156/9206

B. COPYRIGHT

Research: BEN SHEPHEARD

Consultation and script: TERRANCE DICKS

Author's Repeat Fees: SEE BELOW (C) FILM/VIDEOTAPE INSERT DETAILS

C. FILM/VIDEOTAPE

(N.B: This programme consists of film - specially shot and inserts - all transferred to VT with VT inserts)

a) FILM INSERTS:

1) <u>THE ZARBI TX 20.2.65 :</u> (2 extracts)	<u>Artists</u>	<u>Author</u>	<u>Dur:</u>	<u>Music Dur:</u>
i)	William Hartnell William Russell Robert Jewell Hugh Lund Kevin Manser Jack Pitt John Scott Martin Gerald Taylor	Bill Stratton	43"	
ii)	All the above + Maureen O'Brien	"	15"	
2) <u>THE SEEDS OF DEATH TX 1.3.69:</u> (2 extracts)				
i)	Patrick Troughton Alan Bennion Tony Harwood	Brian Hayles	18"	
ii)	Tony Harwood	"	05"	
3) <u>THE SILURIANS TX 21.2.70:</u>				
	Jon Pertwee Pat Gorman John Churchill Paul Barton Simon Cain Peter Halliday	Malcolm Hulke	11"	
4) <u>AN UNEARTHLY CHILD TX 23.11.63:</u>				
	William Hartnell William Russell Jacqueline Hill Carole Ann Ford	Anthony Coburn	1'21"	

(Contd/.....)

WHOSE DR. WHO
Programme-As-Completed

4156/9206

FILM INSERTS (CONTD)

		<u>Artists</u>	<u>Author</u>	<u>Dur:</u>	<u>Music</u> <u>Dur:</u>
5)	<u>THE DALEKS TX 28.11.64</u> (3 extracts)	i) William Hartnell William Russell Robert Jewell Martyn Huntley Peter Badger Reg Tyler Bill Moss Peter Hawkins	Terry Nation	1'08"	
		ii) William Hartnell William Russell Michael Goldie	"	1'05"	
		iii) William Hartnell Robert Jewell Peter Hawkins Martyn Huntley Peter Badger Reg Tyler Bill Moss	"	20"	15"
6)	<u>THE MIND ROBBER TX 12.10.68</u>	Patrick Troughton Emrys Jones	Peter Ling	40"	
7)	<u>THE CLAWS OF AXOS TX 27.3.71:</u>	Bernard Holley	Dave Martin and Bob Baker	05"	
8)	<u>THE INVASION TX 21.12.68</u> (2 extracts)	i) Pat Gorman Alastair McFarlane	Derrick Sherwin	05"	
		ii) Patrick Troughton Kevin Stoney	"	14"	
9)	<u>THE TIME MONSTER TX 10.6.72:</u>	Jon Pertwee Katie Manning Roger Delgado	Robert Sloman	33"	
10)	<u>THE SILURIANS TX 14.3.70:</u>	Jon Pertwee Dave Carter Nigel Johns	Malcolm Hulke	06"	

11)

(Contd/.....)

WHOSE DR. WHO
Programme-As-Completed

4156/9206

<u>FILM INSERTS (CONTD)</u>	<u>Artists</u>	<u>Author</u>	<u>Dur:</u>	<u>Music</u> <u>Dur:</u>
11) <u>SPEARHEAD FROM SPACE TX 21.4.70:</u>				
(2 extracts) <u>Extras:</u> i)	Joy Burnett Ivan Orton Christopher Rushton Dennis Hayward David Melbourne Alfred Hurst Barry Kennington Henry Rainer	Robert Holmes	40"	25"
ii)	Jon Pertwee Caroline John	"	39"	15"
12) <u>TERROR OF THE AUTONS TX 9.1.71:</u>				
	Stephen Jack Tommy Reynolds	"	42"	40"
13) <u>THE KROTONS TX 11.1.69:</u>				
(2 extracts) i)	Patrick Troughton Elisabeth Sladen Robert la Bassiere	"	1'02"	
ii)	Patrick Troughton Elisabeth Sladen	"	35"	20"
14) <u>THE SPACE MUSEUM TX 1.5.65:</u>				
	William Hartnell Richard Shaw	Glyn Jones	1'01"	15"
15) <u>THE WAKING ALLY TX 26.12.64:</u>				
	William Hartnell Carole Ann Ford Bernard Kay William Russell Billy Moss Adrian Drotsky Peter Badger Peter Fraser	Terry Nation	28"	
<u>Extras:</u>	Stenson Falcke Don Symons Tony Walsh John Sackville West Rex Rashley George Dare Nigel Bernard Alan Wakeling			
16) <u>FOUR HUNDRED DAWNS TX 11.9.65:</u>				
	Stephanie Bidmead William Hartnell Peter Purvis	William Emms	32"	
<u>Extras:</u>	Marina Martin Susanna Carroll Lyn Ashley			

WHOSE DR. WHO
Programme-As-Completed

4156/9206

b) <u>VT INSERTS:</u>	<u>Artists</u>	<u>Author</u>	<u>Dur:</u>	<u>Music</u> <u>Dur:</u>
1) <u>GENESIS OF THE DALEKS TX 5.4.75:</u>				
(2 extracts)	i) Tom Baker Elisabeth Sladen	Terry Nation	23"	
	ii) Tom Baker Michael Wisher Ian Marter	"	1'05"	08"
2) <u>THE THREE DOCTORS TX 30.12.72:</u>				
	Patrick Troughton William Hartnell Jon Pertwee	Bob Baker & Dave Martin	33"	
3) <u>ROBOT TX 28.12.74:</u>				
(2 extracts)	i) Tom Baker Ian Marter	Terrance Dicks	55"	
	ii) Tom Baker Nicholas Courtney Ian Marter	"	33"	10"
4) <u>TERROR OF THE ZYGONS TX 20.9.75:</u>				
(2 extracts)	i) Tom Baker John Woodnutt	Robert Banks Steward	29"	
	ii) John Woodnutt Nicholas Courtney	"	08"	
non-speaking:	(Alan Clements Barry Summerford			
5) <u>PLANET OF THE SPIDERS TX 8.6.74:</u>				
	Jon Pertwee Ysanne Churchman	Robert Sloman	1'10"	20"
6) <u>THE TIME WARRIAR TX 15.12.73</u>				
	Kevin Lindsay		05"	
7) <u>THE TALONS OF WENG-CHIANG TX 2.4.77:</u>				
	Michael Spice	Robert Holmes	06"	06"
8) <u>THE TALONS OF WENG-CHIANG TX 26.3.77:</u>				
	Louise Jameson Michael Spice	"	10"	05"
9) <u>THE TALONS OF WENG-CHIANG TX 26.2.77:</u>				
	Louise Jameson David McKail	"	08"	
10) <u>THE HAND OF FEAR TX 2.10.76:</u>				
	Elisabeth Sladen	Bob Baker & Dave Martin	24"	24"

(Contd/.....)

"WHOSE DR. WHO"
Programme-As-Completed

4156/9206

<u>VT INSERTS (CONTD):</u>	<u>Artists</u>	<u>Author</u>	<u>Dur:</u>	<u>Music Dur:</u>
11) <u>THE SEEDS OF DOOM TX 6.3.76:</u>				
(2 extracts)	i) Tom Baker Stay Elisabeth Sladen	Robert Banks Stewart	25"	25"
	ii) Tom Baker Elisabeth Sladen Tom Beckley	"	29"	
12) <u>THE SEEDS OF DOOM TX 31.1.76:</u>	Michael McStay John Gleeson	"	17"	
13) <u>THE PYRAMIDS OF MARS TX 25.10.75:</u>	Bernard Archard Peter Maylock Tom Baker Elisabeth Sladen Michael Sheard	Stephen Harris	45"	10"
14) <u>THE MONSTER OF PELADON TX 6.4.74:</u>				
(2 extracts)	i) Jon Pertwee Elisabeth Sladen Nick Hobbs	Brian Hayles	53"	
	ii) Jon Pertwee Elisabeth Sladen Nina Thomas Frances Pidgeon Steven Ismay	"	57"	
15) <u>THE BRAIN OF MORBIUS TX 24.1.76:</u>	Tom Baker Elisabeth Sladen Michael Spice Stuart Fell	Robin Bland	2'29"	1'25"
16) <u>THE DAEMONS TX 12.6.71:</u>	Jon Pertwee Peter Diamond Don McKillop	Guy Leopold	20"	15"
	<u>Extras:</u> Patrick Gorman John Tatham Charles Shaw Kesketh Vic Taylor Geoff Witherick David J. Graham Rex Rashley Ernest Blythe Michael Moore Bill Burridge			

(Contd/.....)

"WHOSE DR. WHO"
Programme-As-Completed

4156/9206

<u>VT INSERTS (CONTD):</u>	<u>Artists</u>	<u>Author</u>	<u>Dur:</u>	<u>Music</u> <u>Dur:</u>
17) <u>PLANET OF THE DALEKS TX 12.5.73:</u>	Jon Pertwee Bernard Horsfall	Terry Nation	30"	
18) <u>THE FACE OF EVIL TX 27.11.76:</u>	Tom Baker Louise Jameson Tom Kelly	Chris Boucher	21"	20"
19) <u>THE PYRAMIDS OF MARS TX 15.11.75:</u>	Tom Baker Gabriel Woolf	Stephen Harris	34"	
20) <u>THE TIME WARRIAR TX 22.12.73:</u>	Elisabeth Sladen David Baker Kevin Lindsay	Robert Holmes	40"	

<u>VT INSERTS (as above)</u>	<u>Total Duration:</u>	<u>14'49"</u>		
<u>FILM INSERTS (as above)</u>	<u>Total Duration:</u>	<u>12'48"</u>	<u>16mm Footage:</u>	<u>480'</u>
<u>SPECIALLY SHOT FILM:</u> (16mm - Colour)	<u>Total Duration:</u>	<u>31'07"</u>	<u>16mm Footage:</u>	<u>1167'</u>

PROJ. NO:		D. MUSIC CONTENT : PROGRAMME AS COMPLETED			
music code	TITLE Composer = Publisher = Arranger Record Label = Prefix = Suffix		L.P./E.P. TITLE Side / Band Performer		Duration mins secs
	<u>DR. WHO THEME TUNE</u> Ron Grainer PLEASE SEE (C) FILM/VIDEOTAPE INSERT DETAILS for information on music effects compiled by the BBC RADIOPHONIC WORKSHOP		RON GRAINER & THE BBC RADIOPHONIC WORKSHOP		20 " + 25 "

TRANS WEEK NO.	14
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TRANS. DATE	Sunday, 3rd April 1977
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TIME	20.20
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THE LIVELY ARTS

"Whose Doctor Who"

Introduced by Melvyn Bragg

Doctor Who

"I tolerate this century but I don't enjoy it. Have you ever thought what it's like to be wanderers in the 4th dimension? Have you? To be exiles!"

Those lines were spoken by actor William Hartnell in the very first "Doctor Who" story broadcast on the 23rd November, 1963. Thirteen years, three transformations and nearly 400 episodes later:-

Doctor Who

"That was not necessary Leela. Who gave you licence to slaughter? No more Janis thorns. Do you understand? Ever!"

Actors, writers, designers, directors and producers have come and gone but "Doctor Who" remains one of the most popular and successful family shows ever devised for British Television. Despite all the changes the programme maintains a consistent core of themes, in the Doctor's philosophy, his relations with his companions, his foibles and failings as well as his multifarious talents, and in the nature of the evil foes he pits himself against.

Using scenes from episodes involving all four Doctors, (WILLIAM HARTNELL, PATRICK TROUGHTON, JON PERTWEE AND TOM BAKER), tonight's programme will explore the ideas and attitudes which have characterised the series from the beginning. Appearing in the programme, (as themselves), are Tom Baker, producer Philip Hinchcliffe, viewers young and old along with a galaxy of monsters from Autons to Zarbis.

Film Cameraman	Philip Bonhag-Carter
Film Editor	David Martin
Executive Producer	Bill Morton
Producer	Tony Cash

Colour or Mono:	Channel:
Colour	BBC 2

PROD	
OFFICE TEL. EXT.	

Penny

Tony Cash, Producer, Music & Arts, Television

5012 Kensington House

5th April 1977

MELVYN'S INTRODUCTION TO "WHOSE DOCTOR WHO"

Catriona Thompson, Artists' Contracts

I am sorry we failed to book Melvyn Bragg in advance to our filming for "Whose Doctor Who". I had assumed that he was held in contract to us. In the event he spent half a day consulting with me, half a day filming and a full day viewing and recording commentary. Off hand I have no idea what fee that merits but I believe you already have a figure on the basis of past programmes.

(Tony Cash)

TC/sb

Extension:

5th April 1977

Dear David,

I just wanted to put on record my extreme gratitude to you for all you did in editing "Whose Doctor Who". I am especially grateful in view of the very short period of time available for cutting the programme. The show seems to have been warmly appreciated all round: I owe you a lot for that. May I also say how delighted I was at the way you and Sam Upton cooperated from the beginning to final transmission.

Very best wishes.

TONY CASH
Producer
MUSIC & ARTS

David Martin
Room S205
T.F.S.

cc K. Latham

TC/sb

Extension:

5th April 1977

Dear Sam,

I would like formally to express my thanks to you for all the work you put in to make "Whose Doctor Who" such a success. Without your involvement from the outset and your nursing of the project through its various complex technical stages I do not believe we would ever have got it on the air. The system you devised worked in every particular. I should also like to say how impressed I was by the splendid cooperation between yourself and film editor, David Martin. I see it as a healthy portent for the future when, perhaps, some of the barriers between VT and film might be brought down.

Very best wishes.

TONY CASH
Producer
MUSIC & ARTS

Sam Upton
VT Control
TVC

cc D. Fawcett
K. Latham

TC/sb

126.
Cont.

"That's Life" (BBC-1)

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C.BBC-1 noted a very well handled edition, with not a loose sequence in it. It had flowed along so easily and the cat playing ping pong item had been most enjoyable. If Lynsey de Paul was prettier than Jake Thackray, Brian Wenham (H.C.A.G.Tel.) said that Thackray's songs were better.

"Film '77" (BBC-1)

The end of another good run was commended. Barry Norman was very popular with viewers.

"The Lively Arts: Whose Dr. Who" (BBC-2)

Graeme McDonald (H.Serials D.Tel.) thought this programme about the making of all the different "Dr. Who" programmes over the years had been very entertaining. Richard Cawston (H.Doc.P.Tel.) had found it very interesting, but it had not quite added up to a whole. Humphrey Burton (H.M.A.Tel.) considered it a great tribute to the techniques involved, to the make-up artists, and to the quality of writers for the series, who had created such very real characters, ones that stuck in the public mind in the same way as the Wagnerian characters created in the 19th century. Shaun Sutton (H.D.G.Tel.) considered the programme had been entertaining, although he admitted a prejudice against programmes on how other programmes are made.

Monday, 4 April

"Blue Peter" (BBC-1)

A good edition was commended by Monica Sims, (H.C.P.Tel.).

"Michael" (BBC-1)

Monica Sims (H.C.P.Tel.) said this psychological story had been very well done as a single outside broadcast play.

"Nationwide" (BBC-1)

M.D.Tel. noted an effective item on the Manchester United v. Norwich violence in this edition, but it had followed a very weak interview.

From: Senior Assistant to Controller, Personnel, Television

Room No. &
Building:

7050 T.C.

Tel.
Ext.:

date: 13th April 1977

Subject: STAFF CONTRIBUTION TO PROGRAMMES: MISS S. BOX (214856D)

To: Tony Cash
Accounting Services Television

Copies: H.M.A.Tel.
S.Pers.O.P.Tel.(II)
Miss S. Box
Programme Contracts
(Attn: Mrs. Blockley)

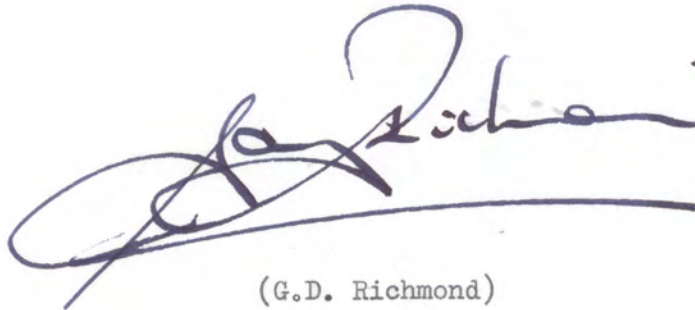
Miss Box's contribution to "The Lively Arts - Whose Dr. Who" has been approved. For being filmed playing pinball football with three other people Miss Box is eligible for a fee of taking All Rights.

Will Accounting Services Television now please make a payment of gross,
payable to Miss Box at:-

c/o Room 4034,
Kensington House

in accordance with the authorised staff contribution form attached to your copy of this memo.

Miss Box is responsible for declaring this income on her Income Tax Return for the current tax year.



(G.D. Richmond)

Tony Cash
The Lively Arts
B.B.C. TV
Kensington House
Richmond Way
London W14 0AX

Dear Tony

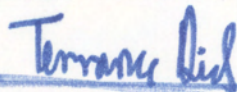
Thank you for passing on the letter, which I have answered myself.

I feel the "Whose Dr Who" programme was a great success. Everyone I spoke to enjoyed it very much and I have had numerous requests to ask for a repeat at an earlier time, which I hereby pass on.

Thank you for the credit as "Consultant", though I don't really feel I deserved it. After the early discussions, where perhaps I was able to be of some help, the final shaping of the programme was very much all your own work, and I think you made a great success of it. I am sorry I wasn't able to give more help, but the Dr's future adventures were demanding a great deal of my time.

I hope we can work together on some future project - I very much enjoyed the glimpse into a very different television world.

Yours sincerely

A handwritten signature in blue ink that reads "Terrance Dicks". The signature is written in a cursive style and is underlined with a single horizontal line.

Terrance Dicks

FROM: Sue Box, Music and Arts, Television
SUBJECT: Doctor Who scripts
TO: Script Unit, Western Avenue

Could you please return the following scripts to the Doctor Who production office (Room 505 Union House). They can be easily identified because they do not have the Script Unit stamp on them.

Series R	TX 22.5.65	THE EXECUTIONERS
"	TX 29.5.65	THE DEATH OF TIME
"	TX 5.6.65	FLIGHT THROUGH ETERNITY
"	TX 12.6.65	JOURNEY INTO TERROR
"	TX 19.6.65	THE DEATH OF DR. WHO
"	TX 26.6.65	THE PLANET OF DECISION
Series AAA	TX 3.1.70	SPEARHEAD FROM SPACE
"	TX 10.1.70	"
"	TX 17.1.70	"
"	TX 24.1.70	"
Series BBB	TX 21.2.70	THE SILURIANS
"	TX 28.2.70	"
"	TX 14.3.70	"
Series GGG	TX 27.3.71	THE CLAWS OF AXOS
Series JJJ	TX 19.6.71	THE DAEMONS
Series MMM	TX 29.1.72	THE CURSE OF PELADON
"	TX 5.2.72	"
"	TX 12.2.72	"
"	TX 19.2.72	"
Series OOO	TX 20.5.72	THE TIME MONSTER
"	TX 27.5.72	"
"	TX 3.6.72	"
"	TX 10.6.72	"
"	TX 17.6.72	"
"	TX 24.6.72	"
Series RRR	TX 30.12.72	THE THREE DOCTORS
"	TX 6.1.73	"
"	TX 13.1.73	"
"	TX 20.1.73	"
Series SSS	TX 12.5.73	THE PLANET OF THE DALEKS
Series UUU	TX 15.12.73	THE TIME WARRIAR
"	TX 22.12.73	"
"	TX 29.12.73	"
"	TX 5.1.74	"
Series XXX	TX 9.3.74	DEATH TO THE DALEKS
Series YYY	TX 23.3.74	THE MONSTER OF PELADON
"	TX 30.3.74	"
"	TX 6.4.74	"
"	TX 13.4.74	"
"	TX 20.4.74	"
"	TX 27.4.74	"
Series ZZZ	TX 4.5.74	PLANET OF THE SPIDERS
"	TX 11.5.74	"
"	TX 18.5.74	"
"	TX 25.5.74	"
"	TX 1.6.74	"
"	TX 8.6.74	"

Continued/

Series 4A	TX 28.12.74	ROBOT
Series 4B	TX 25.1.75	THE ARK IN SPACE
"	TX 1.2.75	"
"	TX 8.2.75	"
"	TX 15.2.75	"
Series 4K (possibly D)	TX 5.4.75	GENESIS OF THE DALEKS
"	TX 12.4.75	"
Series 4F	TX 20.9.75	TERROR OF THE ZYGONS
?	TX 3.1.76	THE BRAIN OF MORBIUS
	TX 10.1.76	"
	TX 17.1.76	"
	TX 24.1.76	"
?	TX 31.1.76	THE SEEDS OF DOOM
	TX 7.2.76	"
	TX 14.2.76	"
	TX 21.2.76	"
	TX 28.2.76	"
	TX 6.3.76	"

Many thanks.

(Sue Box)

cc Doctor Who Production Office
Tony Cash

AN AUDIENCE RESEARCH REPORT

(WEEK 14)

VR/77/191

THE LIVELY ARTS
Whose Doctor Who

Producer: Tony Cash

Sunday 3rd April, 1977 8.20-9.20pm, BBC-2

1. Size of audience (based on results of the Survey of Listening and Viewing).

It is estimated that the audience for this broadcast was 1.7% of the United Kingdom population. Programmes on BBC-1 and ITV at the time were seen by 15.8% (Sunday Film: The High and the Mighty) and 39.9% (Averaged over Jesus of Nazareth and News from ITN).

2. Reaction of audience (based on 50 questionnaires completed by 4% of the Viewing Panel).

The reactions of this sample of the audience were distributed as follows:-

A+	A	B	C	C-
%	%	%	%	%
16	54	19	9	2

giving a REACTION INDEX of 68; the current Lively Arts average is 69.

3. Half the sample described themselves as regular viewers of Dr Who and were particularly glad to renew their acquaintance with the earlier incumbents of the rôle. For purely nostalgic reasons some viewers would have liked even more clips from past programmes, particularly those featuring William Hartnell and Patrick Troughton. Generally speaking, most of those reporting were interested in what Whose Doctor Who sought to examine. Several expressed surprise at the amount of imagination, ingenuity and sheer hard work that went into the making of each episode and the explanations of various special effects were described as 'fascinating'. The programme apparently gave a good insight into the way in which all TV programmes are made, not just Doctor Who.
4. Only one-fifth of the reporting viewers said they rarely or never watched Doctor Who and a small number of these found this Lively Arts feature boring as a consequence. Other critics complained that too much was being made of what was basically a children's programme, allowing too much to be read into it, especially by the psychologist taking part. Some enjoyed only the first part in which clips from the old shows were shown, feeling that the programme was too long.
5. Some doubts existed as to the success of the section dealing with viewers' opinion of Dr Who. Several of those reporting felt the children, beside being objectionably precocious contributed nothing. However, many apparently enjoyed hearing Tom Baker (the current Doctor) giving his views about the rôle, admiring the amount of thought and care he obviously brought to the part. What he said evidently interested them and provided them with something to think about. Melvyn Bragg, who introduced the programme was largely felt to have done his usual professional job.
6. 78% saw all of it, 12% more than half, 8% about half and 2% less than half.

file

THE



APPRECIATION SOCIETY

THE DOCTOR WHO APPRECIATION SOCIETY

President: Mr. Jan Vincent-Rudzki,

Headquarters Address:-

Dear Mr Cash,

We understand that you have in your possession various extracts from the 'Doctor Who' programme that may be destroyed. The Society is of course anxious that as much of the programme as possible can be saved. We would be very happy to store this material until you need it again. We would undertake not to show these extracts.

We look forward to your reply,

Yours sincerely,

Jan Vincent-Rudzki.

THE



APPRECIATION SOCIETY

THE DOCTOR WHO APPRECIATION SOCIETY

President: Mr. Jan Vincent-Rudzki,

Headquarters Address:-

Dear Tony,

The extracts arrived safely and have now been stored away. Thank you very very much for letting us store them. There seems to be some incredible stuff there.

Incidentally, we noticed that some had numbers at the bottom of the picture. Is there any reason for this? We're quite intrigued!

Quite a few Members have asked if there will be any repeats of the Documentary. Have you any idea?

Sorry to keep harping on about it, but we've still not heard anything from the Finance Dept. Is there always a long delay?

Anyway, once again, many thanks,

Jan Vincent-Rudzki